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COMMODORE USER

510 pta · HFL 6.75 · DM 5.50



GAUNTLET
MEGAGAME PREVIEWED
GREAT PRIZES

REVIEWED
Parallax
Trivial Pursuit
Dan Dare
C16:
Monty on the Run
Yie Ar Kung Fu

PLAY TO WIN
Miami Vice
Druid
Dragon's Lair

TRIED & TESTED
PRINT MASTER,
C16 KING SIZE UTILITIES



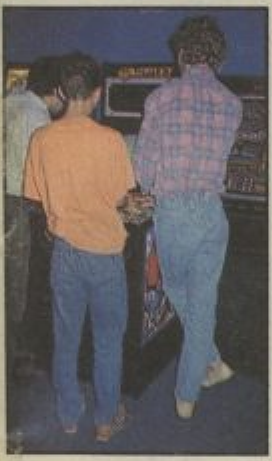
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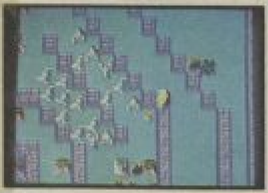


OCTOBER

SPECIALS



CU's reviewers check out Gauntlet II.



REGULARS



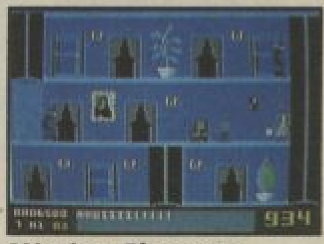
Trap Door and Centurion two of the latest licenses. See Buzz.



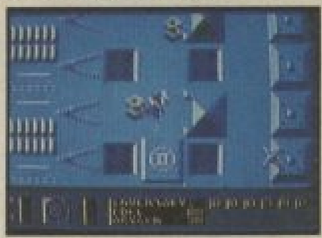
SCREEN SCENE



Alleykat — does it deliver?.



Mission Elevator— platform time.



Parallax — perused.



Monty On The Run — Screen Star.

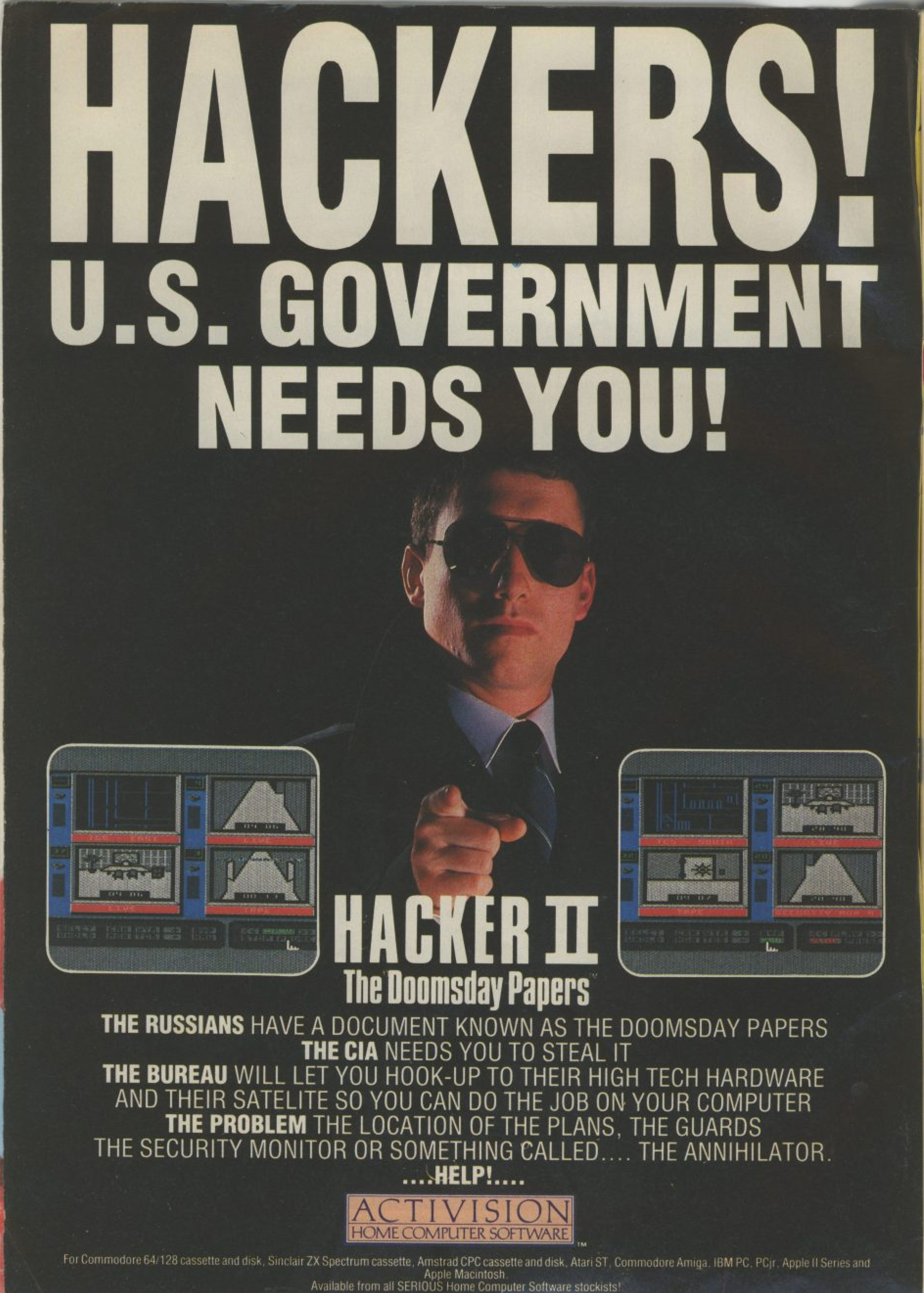


Dan Dare — Screen Star.

Cover illustration: Brendan McCarthy

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Letters

Green Screen

● Firstly, your magazine is excellent, in every way. I have bought your magazine for two years now and I have never been disappointed, until now that is.

In the July issue you reviewed *Green Beret*. I totally agree with your comments and I now have the game. But the screen shots in the magazine were different to those of the actual Commodore 64 game. Where did these screen shots come from?

M. Lloyd,
Birkenhead, Merseyside.



The *Green Beret* screen shots were from a pre-production copy Ocean sent us, they weren't that different and the game played identically to the finished version. Any changes were cosmetic.

Headmaster's report

● I must write to support Terry Waterhouse in his complaint (July '86) concerning the downhill slide of C.U. How right he is and he has pin-pointed with devastating accuracy the roots of your decline when he lists certain crucial introductions: the G-Force and their inordinate number of reviews; Uncle Jim's Club (purile Primary School stuff); and that awful, soi-disant Hotshots (how old is this guy Mike Pattenden? — his copy is typical of the Lower Third at St. Bellyache's).

I have been taking CU since November '84. The other day I got them all out and analysed their contents, and on the evidence, CU *has* changed, and you no longer cater for the older, more serious reader. Judging by those items I have listed, your target readership must now be the 12-20 year olds, and the younger end of that group rather than the older.

I too have decided it is time to bid a reluctant farewell to what was once a fine magazine. I too have decided to stick with YC, which *has* maintained high standards, and caters for *all* levels of Commodore user. And to forestall your inevitable jibe about why then do I stick with CU — I am stuck with a subscription that doesn't expire till December, and I bet you wouldn't be willing to cancel my sub and refund me the unexpired balance — I doubt it. *(Spot-on — Ed)*

And no, I won't be wanting the T-shirt either — if you bother to print this criticism, honestly held and written in sadness, of the Decline and Fall of a once great magazine.

Robin Carmichael,
Bonnyrigg, Midlothian.

Nostra culpa, Robin old bean. You're right we have changed, but for the better. We pay attention to all levels of user, catering most of all for the greatest demand and use of a computer-gaming. Meanwhile, Mike's excited at the prospect of going up to the fourths next term. Adieu, parting is such sweet sorrow.

Abbreviate

● After reading the letter from Scott Wilson in August's CU. I feel I must offer my help.

You see, the trouble with the 64 is that program lines have to be under two lines long when typed in. Not so when listing the program, when lines can be three lines long.

The way to achieve this is quite simple (and a must if Hunchback is to work!)

1. Omit all spaces (e.g. after line numbers, between statements etc) unless really necessary (i.e. when in quotes).
2. Use abbreviations wherever possible (there is a full list in the user manual).

When listing the program the abbreviations will appear in full and, although some lines may be three lines long, the 64 accepts this quite happily.

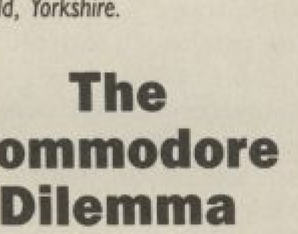
Pauline Gillot,
Sheffield, Yorkshire.

The Commodore Dilemma

● At the bottom of the earth, far away from England, is a country called Australia. And what can you find there? It's not a land of 'roos, and koalas (as they say). But there is a race of men, who struggle day by day to pay the normal prices for tapes, and disks and software for their Commodores are lacking in games.

So all you lucky pommies, wherever you may roam, please whatever you do, leave your computers at home! Sometimes I wish, I was over there, for things would be much better. But, alas my only hope is to get the Star Letter!

S. Parkin,
Merradin,
W. Australia.



Sorry, your poetry's too lousy.

Music lover

● Before I buy a game, I always make sure that it has good music. I don't mind if the game itself is a load of 'Zzap' (rubbish), provided the music is good.

My two favourite 64 composers are Rob Hubbard and Martin Galway. They each have their own style of programming brilliant music. Rob Hubbard's music has lots of good sounds including a strong beat, which makes you want to get stuck into the game, even if you don't like it.

Although, Martin Galway's music is nothing like Rob's, I still think they are very good. Did you know that the title music in *Yie Ar Kung Fu* is the same as one of the tunes in Taskset's *Jamming'* (Level 13)?

Thanks a lot for the best computer magazine on the market. I also buy Zzap!, but I really hate reading it, because it contains too many slang words.

Fu Sang Li,
Crewe, Cheshire.

A true fan

● I am also the sad owner of a Dragon (George slayed it years ago) and an MSX (voted worst computer of the year by Pop. Computing weekly). On my 12th birthday though, I might get a C64. I hope I do, even the paper bag over my head is a shade of red. Your mag is great, my favourites are Letters, Buzz, Screen Scene and Charts. Even if I don't get a 64 I will continue buying CU 'cos it's great.

Finally, there are two types of games. Business and pleasure. Pleasure's my business, but business is no pleasure.

Michael Paszkowski,
Bedford.

That's dedication for you.

Knight Uncle Jim

● I have been buying your mag since June, and I think it's brill. I honestly can't see what Daniel Procida (June) has to complain about. I love the reviews by your resident geniuses at G-Force (especially Ken McMahon's review of *Ninja Warrior* in August), and I think Mike Pattenden does a brill job on the brilliantly gross Hotshots. (Incidentally, I don't suppose Mike could become a Hired Assasin for a bit? He could drop in on our friend Mr. Procida . . .)

I also think that Uncle Jim is so good, he deserves a Knighthood. Then you could call him 'Sir Jim'. At

the moment I'm playing *Green Beret*, and I think it's pretty Mega-Brill. Did you know that if you go to a 'clear spot' where you can lie down and just stab forever (e.g. on top of a truck in level one), after about 30 seconds, a jet flies across the top of the screen, and fires a missile at you?).

Finally, I know no-one will want to know, but you'll all just have to suffer my list of what's cool and what's not so cool.

COOL: CU (crawl, crawl), C64's, Green Beret, Imagine, Uridium, Andrew Braybrook, Rob Hubbard, Arcade games, Epyx, Hotshots, Mastertronic.

NAFF: Ninja Warrior, Rambo (wimp!), Jet-Set Willy, Bright green luminous socks, Sigue Sigue Sputnik, ZX81's, Diego Maradona (Prancing Fairy. Why doesn't he join the Volleyball team?).

Martin Wood,
Edinburgh.

Mag Wars

Star Letter

The first time I bought Commodore User I knew it was the best Commodore mag in the world, and ever since the 25th of every month has been like Christmas Eve.

Then one horrible day, I bought an issue of *Zzap* for some unknown reason. I read it and hated it so much I burnt it with the compost from the garden.

I also bought a C&VG that wasn't too bad though lacking in screen shots and colour. But your mag is great! Big colour screen shots, great reviews and not too long or short for anyone, no matter how bad the game is.

In C&VG the reviews are either too short, screen shots are lacking in colour and size, and sometimes no screen shots at all!

In Zzap, most of the review is spent on the plot and even worse you have the reviewers giving comments! I find that very stupid because different people have different views on games, like the G-Force liked *Rambo* but Zzap and C&VG didn't (I love the game) so you could be missing out on a great game if you read Zzap or C&VG.

What I'm really trying to say is do your magazines compete for being the top or best selling mag (I think you should easily be that) or are you just good friends? For instance when Eugene Lacey sees that fool Lloyd Mangram in the street does he shoot him or just say a friendly hello? Or when Mike Pattenden sees that other fool Gary Penn does he push him under a ten ton lorry or offer him a free subscription to Commodore User? (How could he refuse that!)

J. Khan (aged 12),
Wilpshire, Blackburn.

We don't see a lot of the Zzap team, but we know they're avid readers of CU, how else would they stay in touch?

Star Letter

Auzzy Crawl

Hi, I would just like to say that I really think your magazine is tops, and that I get a copy of it any time I can. It's the best 64 magazine out. On the way over here from Australia I sat down and read a few copies of C.User.

I must say that I'm really very impressed with the way you set out your magazine, and the way you rate your games. Oh, please can you keep adding mail order forms and competitions.

I have a disk drive, and you have a lot of cheap prices on things and good competitions but the prizes are usually games on tape, most things you put into your magazine are for tapes.

But none the less I still think your magazine is the best thing since vegimite sandwiches and I hope you keep publishing more and more.

I rate your magazine 10.

Scot Andrews,
Purley, Surrey.

Starve the lizards! Give that lad a tube of Fosters, this letter wins crawl of the month, but what the hell are you doing in Purley?

Sam Fan

I was a regular reader of Zzap until I saw your August edition, I'll get Commodore User each month now — much better.

One gripe though, I'm not sex-mad or anything, but I recently played *Sam Fox Strip Poker* and I just cannot find why you don't like it! O.K., so the music is pretty grotty and it's a bit expensive but I think it's great!

I would give it the following ratings.

Graphics — 8
Sound — 3
Toughness — 3
Endurance — 4
Value — 5
Overall — 7

Admittedly, if you turn the ratings into percentages, you liked it more than Zzap but I don't feel it was a fair review.

Anyway, that gripe out of the way, I should like to say that your new look is a definite improvement, thus my ratings for Commodore User are:

Graphics 9 — nice and colourful.
Sound 9 — sounds great to me.
Toughness 9 — depends if you can read.
Endurance 6 — rips easily.
Value 9 — perfection at a pound
Overall 9 — I'm stunned.

Keep up the good work.

Nick Coles,
Arlesford, Hants.

C16 plea

I think your magazine is fantastic. I also think Uncle Jim, and Mike 'Hotshots' Pattenden are great, and can't see why anybody wants to get rid of them. They're just brilliant.

The reason I am writing is that I'm pleading to all the large software company's, ie. US Gold, Imagine, Ocean etc. to make a couple of good programs for the C16. Even though the C16 lacks a lot of memory, I'm sure all these so-called programmers should be able to utilize all the C16's graphics, sound etc to produce some top quality software.

Mastertronic, Elite and CRL are the only companies which produce good games. All the major software companies should follow their example.

And what was Firebird's Marketing Manager going on about? He just couldn't take the fact that Firebird have produced another dud.

Andrew Russell,
name and address withheld.

Interrupts interrupted

I am referring to the June issue of Commodore User. It had "Pardon Me 64" which allowed you to have background music running through a program.

I thought this was extremely good, and I was looking forward to the next issue of Commodore User, which should have had "Pardon Me 64" about graphics. But it didn't.

I am very disappointed because I don't know how to use interrupts to control graphics.

Robert, Cleo,
Newton Abbot, Devon.

To all those who wrote in complaining about the disappearance of Pardon Me, the feature had to be dropped because the writer disappeared from sight. Sorry.

Pen Pal

Hi! I am a 17 year-old Australian boy, who owns a Commodore 64, and would love to correspond with an English Commodore 64/128 owner, to swap hints and tips and games.

My musical interests are:— Go West, Tears For Fears, Howard Jones, Nik Kershaw, and a few others.

If anyone is interested, then please send a list of games to the address below.

Jeff Phillis, 16 Wood Street,
Rockhampton, Queensland, Australia, 4700.

Can anyone help this poor misguided little Aborigine? (Dame Edna).

Our letters bag is bulging with your comments, criticisms, queries and praise currently so we're expanding our letters page. Every letter printed gets a coveted Commodore User T-shirt, but we've added an extra incentive — the chance of winning a chart-topping game for the star letter of the month. So get your pen and paper out and write in to:

Letters, Commodore User, Priory Court, 30-32 Farringdon Lane, London ECIR 3AU.

Letters

Easy peasy

Underlining in EasyScript with 64 and MPS 802 printer (on the line below, of course — the 802 won't do same-line underlining) has always been a chore: (f3) 0=163, followed by endless repetitions of (f1) 0. Now I find there's a much simpler (and more varied) answer which isn't given in the handbook.

The Commodore key, with T, gives you simple underlining; with Y it gives bold underlining. Commodore key with R, B, or £, or CTRL key with 7 or 8, gives you various decorative underlinings.

I don't know if these work with other printers, but it's worth trying the various keys with the Commodore and CTRL keys to find out what one's own printer will do.

Stewart Farrar,
Kells, Co. Meath.

Euge spiked

With regards to your recent review of Bump, Set, Spike by Eugene Lacey, no disrespect, but what the hell is he playing at? I am of course referring to his pathetic sound rating of 3 out of 10.

The music in this game is excellent, and I would go as far as to say it surpasses even Hubbard's usual high standard of music.

All it takes is an imbecilic fool like Eugene Lacey to give Rob Hubbard a bad reputation.

Well Mr. Lacey, could you do any better? I doubt it very much, I'm afraid. Eugene Lacey's utter dribble sadly is the misleading type of rubbish which can degrade this potentially great mag.

I admit I'm probably biased about Hubbard's music but just because Eugene doesn't appreciate good music (due to his extremely bad taste), doesn't justify other people disliking the pieces of music in this game. What did the other reviewers think of the music? I doubt they agree with Mr. Lacey's feeble, unforgivable comments.

So I recommend Mr. Lacey listens to more soothing, suitable music that isn't to frighten him, ie. "It's 'orrible being in love when you're 8 and a half" by Claire and Friends!

Jason Allardyce,
Greenock, Scotland.

Eugene has already got that one. He also likes "Agadoo" and the "Birdie Song".

Can't save

I can load Kentilla perfectly on my C128 in 64k mode, but I can't save the game. The blank tape I put in just runs to its end without saving my position. My tape deck is OK — it has clean heads and so on, so I think it must be something to do with the so-called 64/128 "compatibility". Have you had any experience of this?

Finally, I must praise your Adventure column (flattery will get me everywhere!) in Commodore User, and in particular, "Campbell's Comment". In the July issue it contained some very valid points. Keep up the good work.

John Camm,
Alsager,
Stoke-on-Trent.

KC replies: It's the program that's bugged — not your 128! The C-64 version of Kentilla crashes if you try to save the game. And flattery has got you a T-shirt!

Ninja Nutter

I was disgusted at the review of *Ninja Master* in the August issue of CU. It was given 0 out of 10 for everything except sound (3 out of 10). Ken McMahon said "Quite simply *Ninja Master* is the biggest load of rubbish it's ever been his misfortune to load up. If the 64 were a dog it would be chewing up grass in the garden and I'd be explaining my behaviour to the RSPCA."

But what really annoyed me was the cheeky remark that *Ninja Master* can be played with a joystick or the keyboard, or preferably neither."

I thought the game was quite alright. Most of my friends would agree. It was an original and amusing game although it did get boring after a few rounds. The sound is very good (the FX not the music) and it should have got 6 overall. I wonder how long you spent with the game, Ken?

Finally, why was *Knight Games* put on the front cover (making a lot of fuss about it) if Mike Pattenden said it wasn't all that great anyway. I don't get it. Sorry to drag this letter on but don't you think the front cover should be based on the best game reviewed in the mag?

A disappointed person,
Parkstone, Dorset.

Not necessarily — besides you seem to be easily pleased so go and buy it.

Strange reply

I am answering the Strange Request letter from J.A. Brown in your July issue.

Did you (at the beginning) go down and get the space suit and then wear it? And when you get to a 90 metre drop, jump, as you don't get killed!

By the way, CU: May I congratulate you on the mag, anyone who doesn't like it is *+—!?*! stupid!

Steven Handscomb,
Redhill, Surrey.

Irish Problem

Brendan McLaughlin's question in the Letters page of the September issue of Commodore User has a very simple answer.

He asked "Who is pocketing all the money?" Answer: The Irish Government, and thus the World banks.

To explain this I'll have to tell you all about a small part of history. *(Must you? — Ed)* In 1922, when Ireland gained independence from a certain tyrannical country whose name escapes me at the moment, the country was in a bit of a state. But then in the 1950's, the Irish Government discovered that if you go into a big international bank and ask nicely enough, they'll give you lots of money to play around with. Unfortunately, you'll have to give it back sooner or later, but that didn't bother anyone too much until the Oil Crises of the Seventies when the punt decided to nose-dive. It was about that time when the heavies began to ask for the money back.

It took them a while to figure out how, but when they did, they liked it. The answer was "Tax everyone and everything".

As a result of this, magazines which £1 in England (£1.10 Irish) cost £1.43, computer games that cost £9.95 in England (about £11 Irish) cost £14 etc.

What I recommend Mr. McLoughlin should do is save up his punts, convert them into sterling, and then go on a day to trip to Belfast, which really is a nice city to shop in.

Ironic, isn't it. Sixty years after leaving the United Kingdom, one Irishman should be recommending another to go and deny his own economy by supplementing that of their former oppressors.

But don't let any of that bother you. This is only a computer magazine.

Conn MacEvilly,
Dublin, Ireland.

Err, thanks Conn for your penetrating historical critique on the 'new' Irish problem — expensive games — expressed in what is after all only a computer mag.

At last

It was MEGA-FAB. It was what every C16, Plus/4 owner had been waiting for.

It was a full-colour, double page screen star review by the 'King' himself Ken McMahon, in September's issue of CU.

Who else could have done Winter Events the justice it so rightly deserves. Like so many C16 and Plus/4 owners I've put up with poor, cut price games or bad conversions like *Commando.*

I don't want to spoil things but if Ken had read the inlay properly he would know that you use the F1 key to choose the country you wish to compete for.

Cu is IN, IN, IN.

Stephen Wild,
Newbury, Berks.

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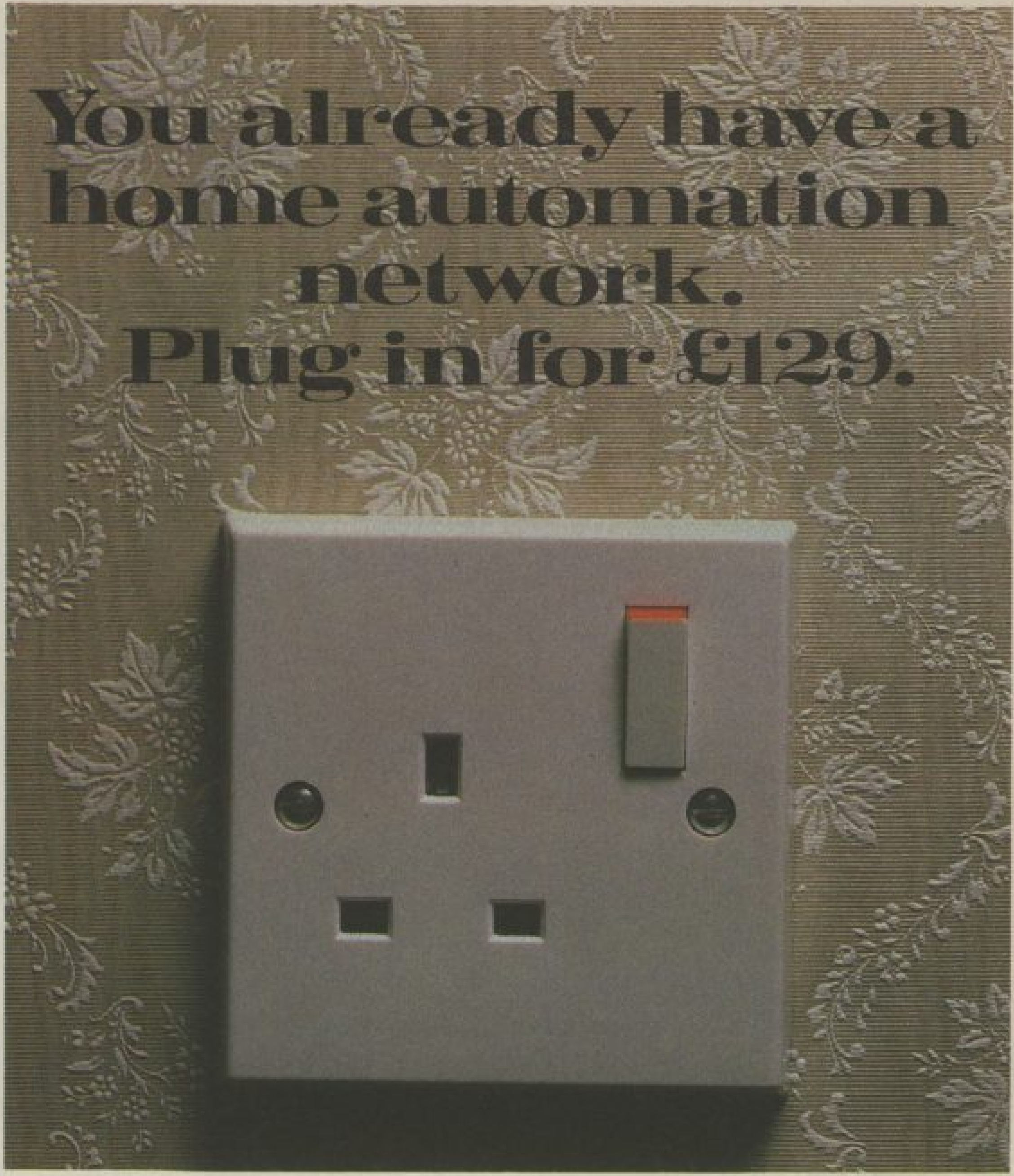
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Most burglaries happen during the day, so the Red Boxes control system works just as hard then as it does at night.

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Turn your home computer into a command terminal.

The Red Box starter system comprises three red boxes.

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Computer to computer communication.

Communication is a vital aspect of our Red Boxes system.

Controllers are not isolated from one another – they are connected with each other, through the mains borne system and so communicate with each other and with Red Leader. If Red Two sends a message to Red Leader indicating an intruder, Red Leader responds by telling a switch unit to activate the alarm.

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For a FREE 14 day trial of the Red Boxes control system WITHOUT OBLIGATION complete the coupon and post to: Electronic Fulfilment Services Ltd., Chesterton Mill, French's Road, Cambridge CB4 3NP.

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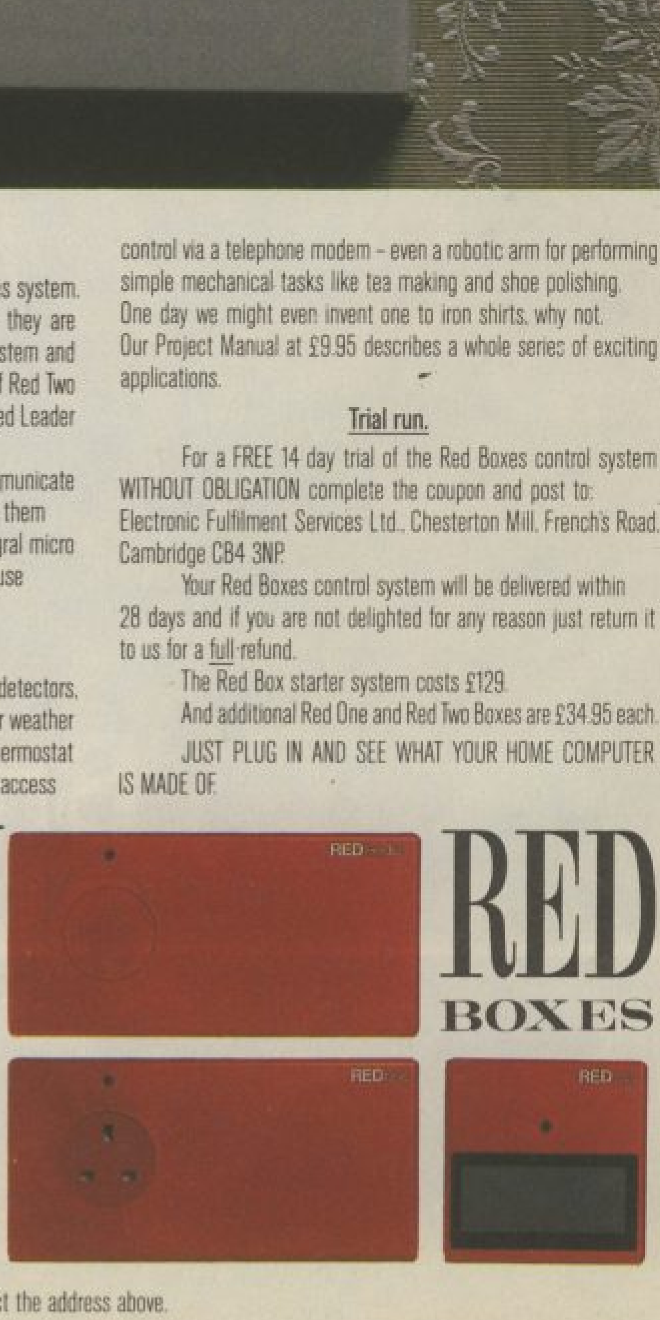
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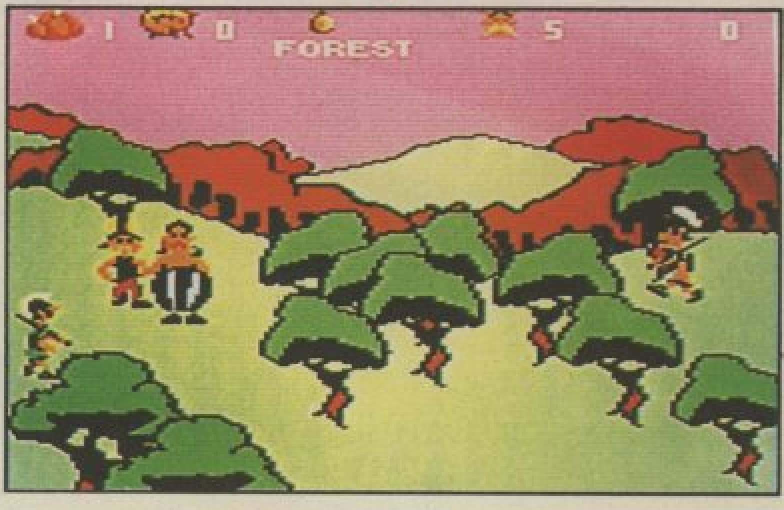
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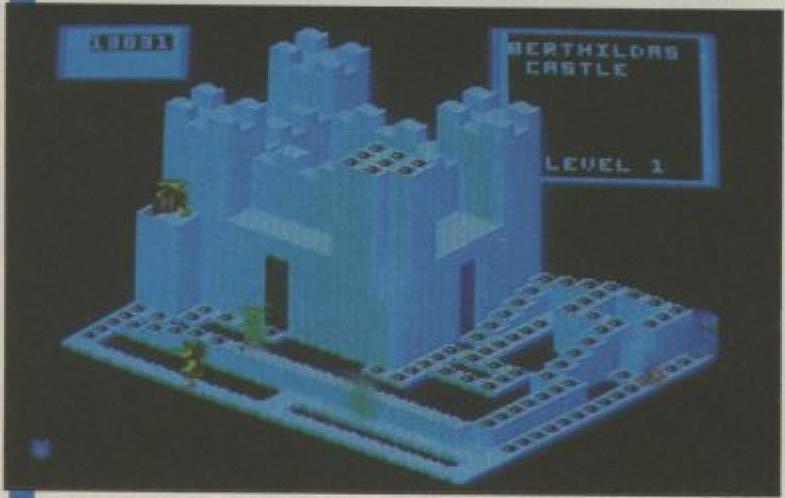


Enquiries on technical specifications and special applications, contact the address above.

BUZZ



Asterix, and Obelix, those two obstreperous Gauls are about to make their software debut in *Asterix and the Magic Cauldron* a fifty screen arcade adventure. The inclusion of *Exploding Fist* graphics artist Russell Comte may explain the number of different fighting moves that the two Gauls can demonstrate to the unfortunate Romans who cross their path as they search for pieces of the magic cauldron. We'll be conducting our own search just as soon as we get a finished copy.



Crystal Castles is a 3-D collection game. Work your way through dozens of levels collecting gems before the nasties can get at them themselves, and eventually get you. If that sounds naff, it's not. The game is tantalisingly addictive, whilst the graphic effect which allows you to move behind solid objects is highly effective. It's even good fun watching the Marble Madness-type screens drawing themselves at super high speed. All in all you can expect a tasty little original arcade game from US Gold.



Elite's latest CAPCOM conversion is set for take-off. The game is *1942* and your mission is to fly a daring solo mission to deplete the strength of the Japanese forces which threaten to control the Pacific. There's twenty-four levels of shooting action, 633 squadron music and most authentic of all that loop which gave the arcade game its appeal.



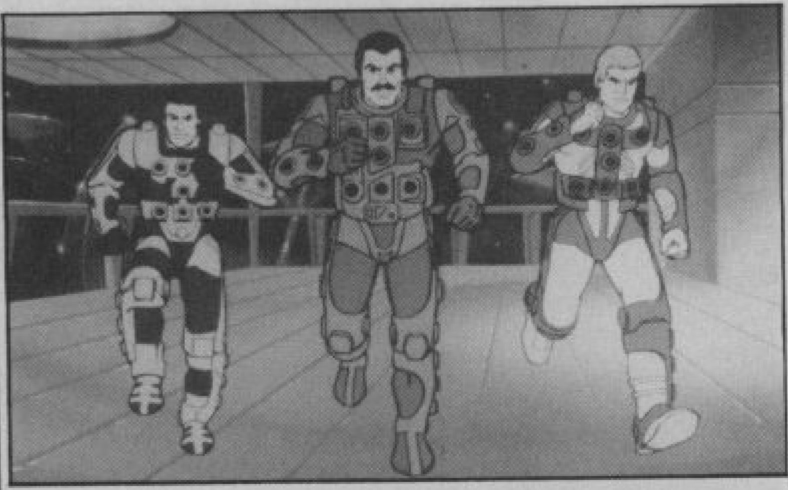
Get ready to be really, really, really naughty with Gremlin's *Jack the Nipper.* Already a hit on the Speccy, the game is a sort of animated Sweeny Toddler, in which you propel a horrible little monster in a romper suit around the screens causing as much mayhem as possible. Every time Jack does something mischievous he'll tot up scores on the naughtyometer. Go on, be evil.

After releasing the Amiga version of *Marble Madness* first, Ariolasoft have finally got their act together with the 64 version of the classically addictive arcade hit. Propel a marble through each level within the time limit, avoiding the many pitfalls that open up in your path. A possible candidate for 'Responsible for most nervous Breakdowns to Gamers 1986.'



BUZZ

Gobots and Centurions



If you can't get enough of the Gobots on telly (I'm never awake early enough), you'd better start saving up for the *Challenge of the Gobots*, which Ariolasoft is releasing for the 64 on its Reaktor label in time for Christmas.

The game is an out and out zapper in which you play one of the nice Gobots — Leader 1, Scooter or Turbo — in their fight against the baddy Renegade Gobots — Cy-Kill, Crasher, Cop-Tur and Zod.

What are they fighting about? Er, it says here that the nasty Gobots have taken over the corridor and are sending baddies from the Inner Dimension to destroy Earth. So now you know.

If you're more of a *Centurions* fan *(I've lost my Exoframes — Ed)*, Ariolasoft will be releasing *The Centurions*, for the 64 (it features speech) at the same time. Stop Doc Terror and his sidekick thug Hacker from melting the Polar Ice Caps. Cue croaky digitised voice — "Powerxtreme!" glug, glug.

A Load of old Cobras

Ocean have obtained the licence to produce a game based on Sylvester Stallone's latest shoot 'em up, *Cobra*, along with several other current box office smashes.

Also in the production pipeline are versions of *Highlander*, the fantasy starring Sean Connery and Christopher 'Tarzan' Lambert, *Top Gun* a sort of airborne 'Officer and a Gentleman', and sci-fi film *Short Circuit*.

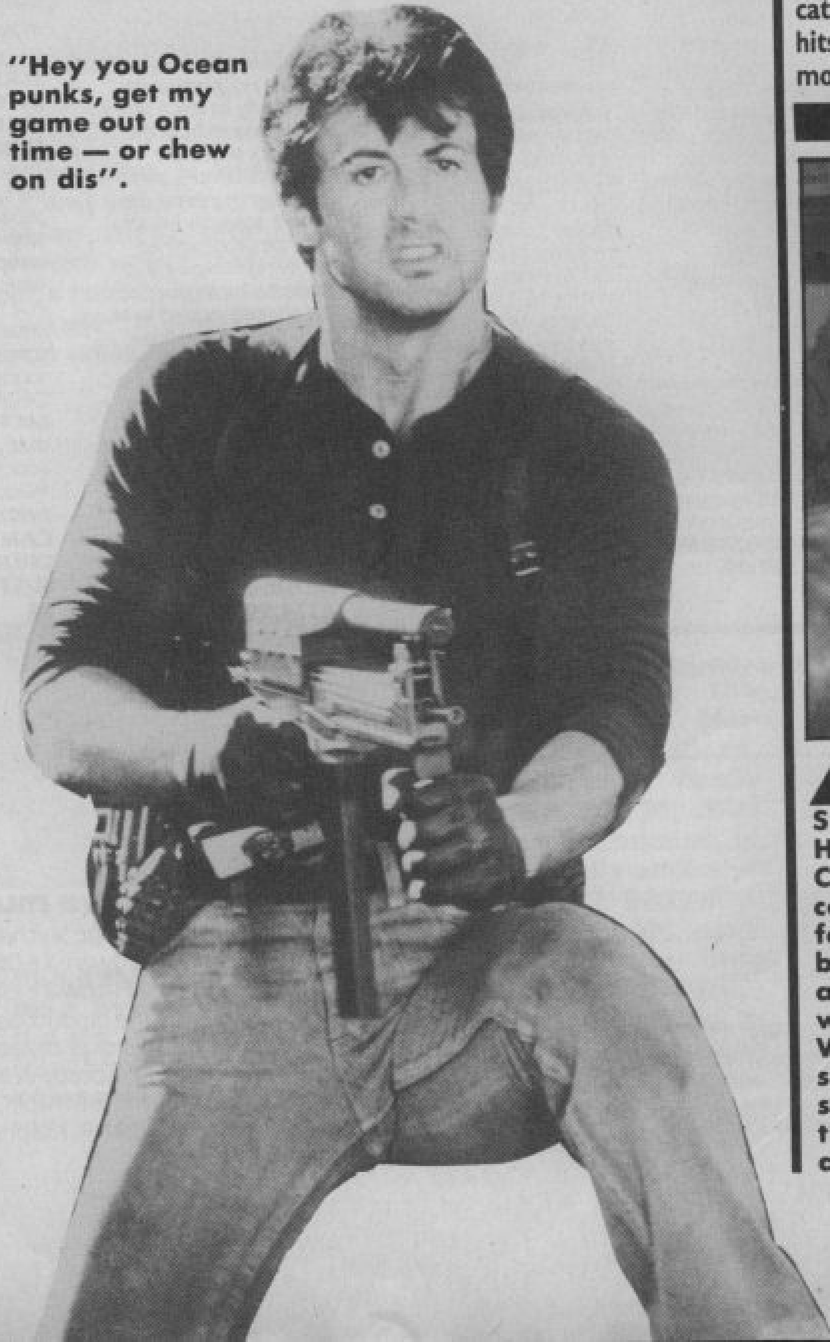
Programmers Tony Pomfrett and Dave Collier, responsible for *Rambo*, are currently working on *Cobra*. It will take the form of a scrolling shoot 'em up *(what else could it be? Ed)* following the film narrative closely. You'll play mean cop Marion Cobretti who has to protect an important witness from being murdered.

Highlander concerns a group of immortals who can only be killed by decapitation. The game will take the form of an animated swordfight and will be for one or two players.

Top Gun is likely to be a flight simulation whilst *Short Circuit*, the story of a robot who thinks it's human, will probably turn out to be an arcade adventure.

All titles will be released before Christmas at a cost of £8.95.

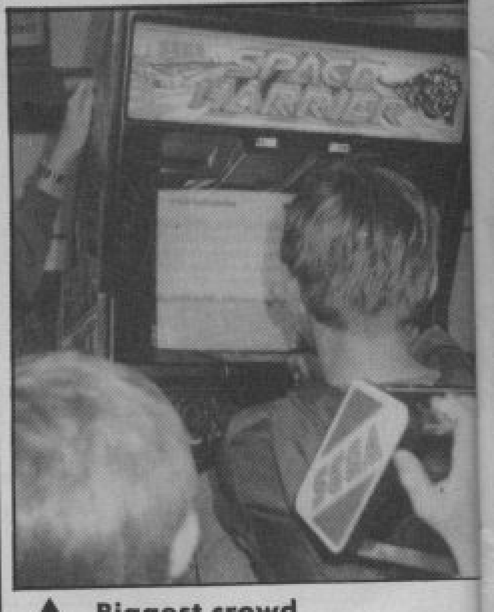
"Hey you Ocean punks, get my game out on time — or chew on dis".



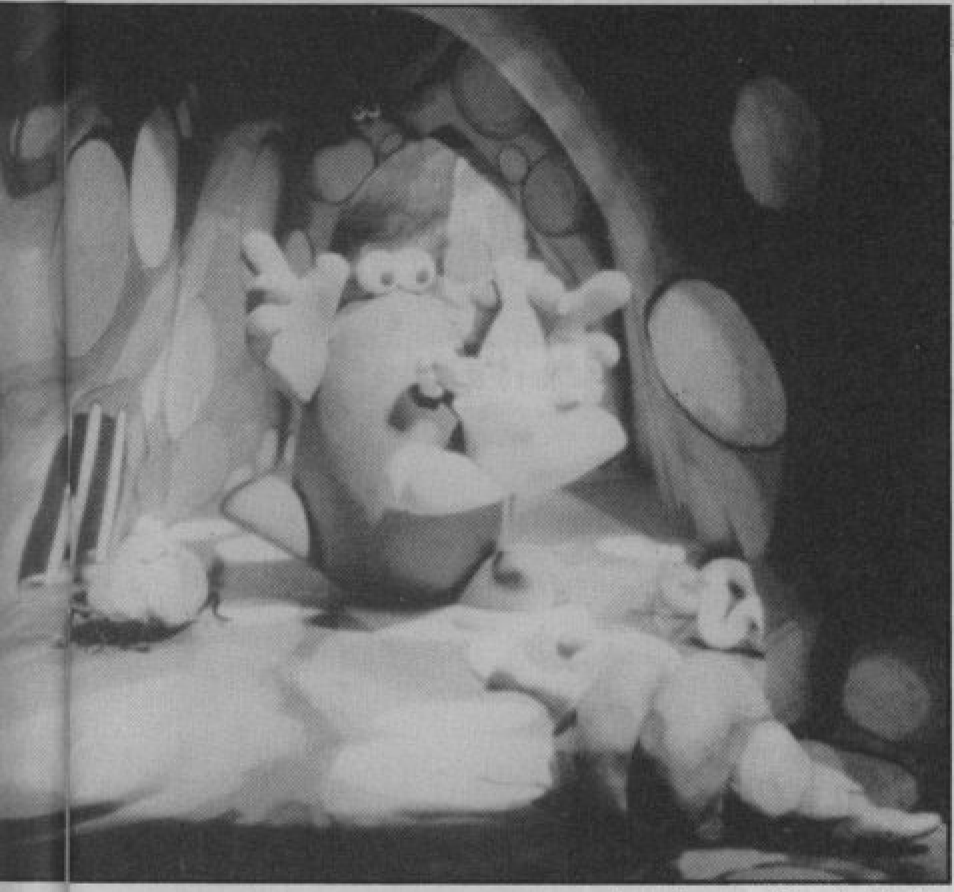


Through tl

Forget Magic Roundabout, Postman Pat and the Mr Men, I'm sneaking home early to catch *The Trap Door* when it hits tea-time telly early this month. Trap Door is going to



▲ Biggest crowd puller at the PCW Show was Elite's Space Harrier console. Currently under conversion the game features a hydraulic base that buffets you in all directions as you wrestle with the joystick. We're offering a free T-shirt for the best suggestion as to how this effect could be achieved on the 64.



Berk and his weirdo mates tremble as the Thing upstairs shouts down more commands.

the Trapdoor

be big: a game for the Spectrum and 64, a record, puppets, drawing sets, jumpers — you name it, it'll have Trap Door on it.

The Trap Door is a brilliantly animated cartoon featuring Berk, he's the hapless servant of The Thing upstairs in the huge castle. Berk plods around in the basement trying to obey the nasty Thing's commands, usually for haute cuisine dishfuls of worms or slimeys.

But there's a trapdoor down there out of which all kinds of nasty monsters (well, not that nasty) come out and get in the way. Berk's sidekicks are Boni (a talking skull) and Drutt (his pet spider).

Unusually, The Trap Door game is already available on the Spectrum, from *Piranha Software* and a Commodore 64 conversion is due out soon. More unusually, the game follows the TV series fairly closely — Berk has to complete a series of tasks set by The Thing upstairs. There are clues to be had and certain monsters to use to do certain things — get the fire-breathing monster to cook the dinner, for example. So it's a real mix of arcade and strategy.

If the Spectrum version is anything to go by, *Trap Door* on the 64 should be graphically stunning — large characters and 3D perspective. It also features music from the record. Stay tuned next month for a full review and a great competition.



Softsoap

Two of Britain's most successful soap operas are set to appear as computer games.

In the biggest of the two deals the BBC's number one hit *Eastenders* has been snapped up by Macsen, the Welsh company responsible for converting games show to home micros. Work is now under way in close association with the program's scriptwriters to have the game ready by December.

In the second soap link-up, Mosaic are preparing to launch a game based on the lives of the simple country folk from Radio Four's long-running *The Archers* serial.

The game has again been written in close association with the show's scriptwriters, but takes the angle of making the player the soap's story editor controlling the lives of the game's characters. *The Archers* will be available this month on cassette and disk.

New 64 revealed early

Having announced that the new 64C was to be launched at the Commodore Show in Manchester, Commodore couldn't resist showing it — the Commodore User stand had some too — ten days earlier at the prestigious Personal Computer World Show in London.

Its slick new look may be right but the price is definitely wrong. The 64C will cost £199.99 and you won't get GEOS thrown in, or anything else for that matter. This sounds like nutty thinking on Commodore's part since the now-defunct 'original' 64 *(pass me a Kleenex — Ed)* sold as a Starter Pack, including datasette and games, for exactly the same price.

So what makes the 64C so special? The answer — nothing. Commodore UK boss Chris Kaday points to its, "ergonomically easier to use keyboard" and "improved manufacturing quality", but apart from those minor points, and the classier plastic, the machines are identical.

Add to that the news that the new Spectrum 128 Plus 2 (with built-in datasette) will cost a mere £149 and you're looking at a real loser. By the way, the Speccie Plus 2 is a classy design with quality keyboard.

Meanwhile, whilst Commodore wrestles with the idea of actually selling GEOS (reviewed last month) enterprising First Analytical of London (Tel. 01-524 5630) has stepped into the gap and is offering the trendy windows 'n' icons package for £49.95.

So what's Commodore planning for the new machine? Plans are afoot for another Christmas Bundle that may (or may not) include GEOS — it might just as well include an oven-ready turkey? RAM expansion cartridges are also on the way to push the 64 up to 128K and beyond.

CU Shorts

Beyond Doubt: What do you do if you want to make more money out of old games? Thinks — you make a compilation tape. Anyway, Beyond's new "The Best of Beyond" collection is a cut above the rest, featuring goodies like *Shadowfire, Quake Minus One, Psi Warrior* and *Enigma Force.* Two of those were CU Screen Stars. If you haven't got them all yet, they're well worth a look at £9.95 on tape.

Donner und Blitzen: As ze leader of ze Cherman forces you must attempt to invade ze Britischers using ze 'Blitzkrieg' strategy. That's the scenario for *Blitzkrieg*, on Ariolasoft's new 39 Steps strategy label. It follows closely the book of that title by Len Deighton. Released this month, the game has relief graphics, scrolling 3D terrain pop-up menus and claims to be historically accurate. Start up der Panzas Helmut.

Business at Home: Robcom has produced a range of cheap business software on disk that not only integrates but runs in both 64 and 128 modes. Called *Filemaster* (relational database), *Filetext* (wordprocessor) and *Filecalc* (spreadsheet) they cost £29.95 each but files produced can be transferred between them. In 128 mode, the programs use the 80 column display. And if you decide to upgrade from a 64 to a 128 your files will still be useable.

Got a Thingi: So you haven't got a *Thingi* for your computer yet? You don't even know what a Thingi is? Don't get excited, it's simply a little arm that you stick on top of your computer screen with Velcro. There's a bulldog clip on it that lets you clip on paper so that it hangs by the side of your screen — great for typing in our CU programs. Thingis come in left or right hand versions, they cost £6.99 each and you can get one from Overbase on 051-647 8981.

Kingsize for 128: Robcom, the company responsible for the *King Size 50 Games* tapes for the 64 and 16 have decided to complete the set by producing a tape for the 128. All the games are in Basic and they're unprotected so you can go right ahead and alter them if you think you can do better — you probably can. Still, for £9.95, who's complaining? Robcom are on 01-847 4457.

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ALLEYKAT

COMMODORE 64/128
HEWSON
Price: £9.95/cass



The shadow of the Speeder craft just covers an 'E' energy symbol.

I may as well come straight out with it — I was disappointed with *Alleykat* after the hugely successful and entertaining *Uridium*.

My press release from Hewson tells me that "Andrew Braybrook looks set to scoop the software charts yet again." Well I'm sorry Andrew, I can't see it.

The game is set inside a huge rotating wheel in deepest space — a space stadium.

Pilots compete against each other flying through vast futuristic obstacle courses — shooting rocks, droid fighters, and attempting to complete the set number of laps of each chosen event.

Unlike *Uridium* where you can just pick up the joystick and play and what you are supposed to do is immediately obvious, *Alleykat* features a highly tedious option choosing system.

This is what you have to do before each blast. Choose a race from one of eight possible events. Check the number of laps — neither too many or too few to earn you a sufficient bonus to go on to the next event. Check the month — this is also significant, and whether or not there are G symbols on the track.

Now you are ready to start. Well, almost, you still have to make sure the event you have chosen is one that you are confident about.

If you think that Katerkiller looks a bit too close for comfort then you would be right. Listen, I could have blasted it seconds ago — it's a good pic I'm after, not a high score.



The Events

Even more options here to choose from. The impression you get playing Alleykat is one of choices.

Time Trial: This is about survival at top speed. A few laps are needed to score a top bonus.

Endurance: Stay in one piece — as simple as that.



The 'Slalom' — dive under the bridges to score. I didn't manage it here. See what I mean about those explosions?

Demolition: Rearrange the landscape.

Survival: Bonus points are earned by killing Grav-Craft. The what? Grav crafts are there to give players an indication of their current height. It is easy to bump into them as they scroll upwards from the foot of the screen.

Dodge 'em: See how long you can last without destroying the landscape.

Random: Mystery bonus points to be earned here.

Speed Trial: To score highly you have to keep the speedo at full throttle.

Slalom: This event is all about careful flight control — under the bridges and canopies to earn bonuses.

In Flight.

The speeder begins each game with three energy points. More energy can be earned by dipping down and picking up the 'E' symbols that scatter the terrain. You're only allowed to carry five energy units when you start but your capacity can be increased by performing well in certain events.

The sound effects in *Alleykat* are one of the better parts of the game. Great explosions to accompany the somewhat melodramatic crash graphics. This bit reminded me of one of those ham actors in those spaghetti westerns who'd roll around for ages on the floor before expiring.

Sound effects are also used in the energy mechanism. When you are fully topped up with energy the bleeping sound will cease.

Each time you loose an energy point — by bumping into terrain or Grav Craft — this is also signalled by a sound.

Graphics-wise the thing just isn't in the same league as *Uridium* or *Paradroid*. Perhaps it's Andrew Braybrook's departure from metallic effects that is responsible. I'm not sure, but whatever it is these graphics just aren't as convincing.

The exception to this is the wonderful Katterkiller graphics — especially on the 128 version. (The game automatically detects whether or not you are using a 64 or a 128 and loads the appropriate version). Now these really are good — enormous sprites that wiggle up-screen in excellent animation.

But don't let the prettiness of these creatures fool you. They are not called Katter*killer's* for nothing. Collision with one of them is instant death.

So what about the crucial question of playability? For my money this is a game for the out and out shoot 'em up fan. Unlike *Uridium* where anyone could play and find their own level you need to be able to take out nasties with your eyes closed to have a chance in *Alleykat*.

Eugene Lacey

Rating	Score (1–10)
Graphics	5
Sound	7
Toughness	8
Endurance	7
Value	5

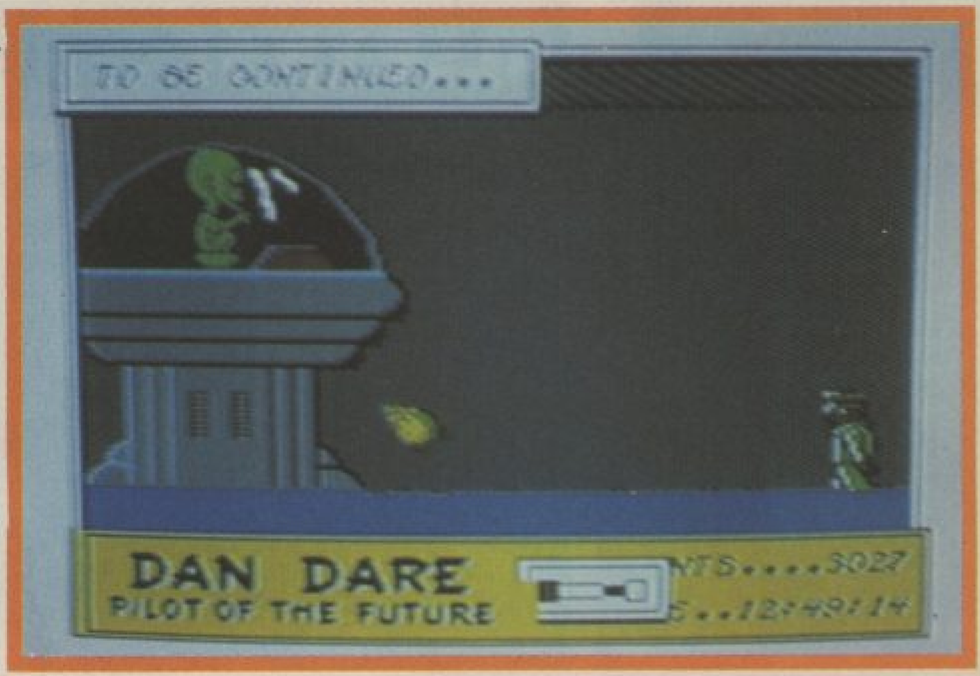
5 Overall

DAN DARE

COMMODORE 64/128 VIRGIN

Price: £9.95/cass

The final show-down with the Mekon. You must score several direct hits to shatter his protective shell and then lob a grenade in to finish the slimy alien off.







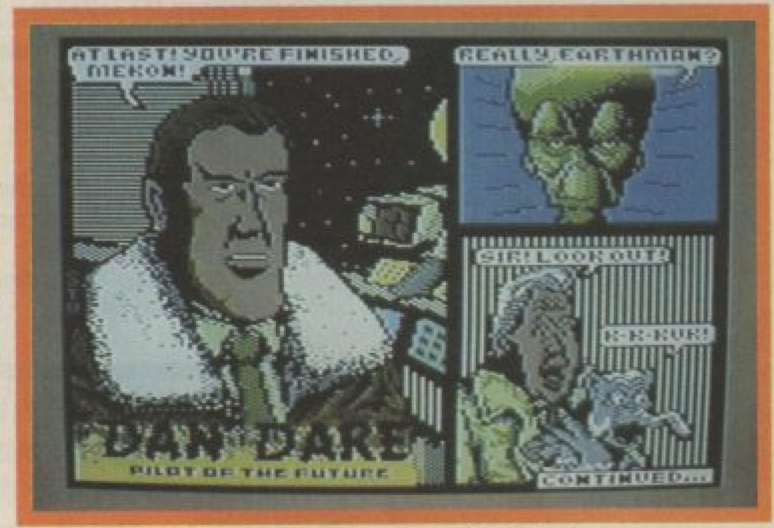


Dan Dare, for those who don't know it, was the space-pilot hero of schoolboys in the 50's. He appeared weekly, in strip form in the Eagle, a high quality boys comic, launched on 14th April 1950, by Hulton Press.

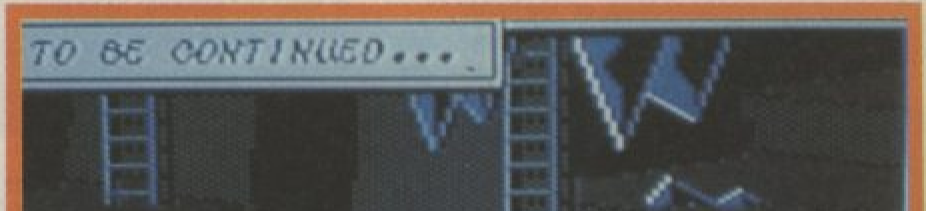
Eagle was masterminded by its founder and editor, a vicar named Marcus Morris, together with an outstanding artist, Frank Hampson. It was Frank who devised and drew most of the *Dan Dare* serials, as well as much of the rest of the contents, helped by his own studio team of artists, who worked round the clock to meet deadlines with the high quality of work he demanded.

Eagle died at the hands of Big Business mergers in the 60's. 'They' didn't think teenage boys wanted quality in either content or art in their comics. Although *Dan Dare* lived on in many peoples memories, Frank, who, sadly, died last year, subsequently discovered that he was no longer permitted to draw the character that he had invented and come to love. IPC held the copyright, and guarded their dormant possession jealously!

Little wonder, then, that the computer game has taken so long to reach the screen. But was the wait



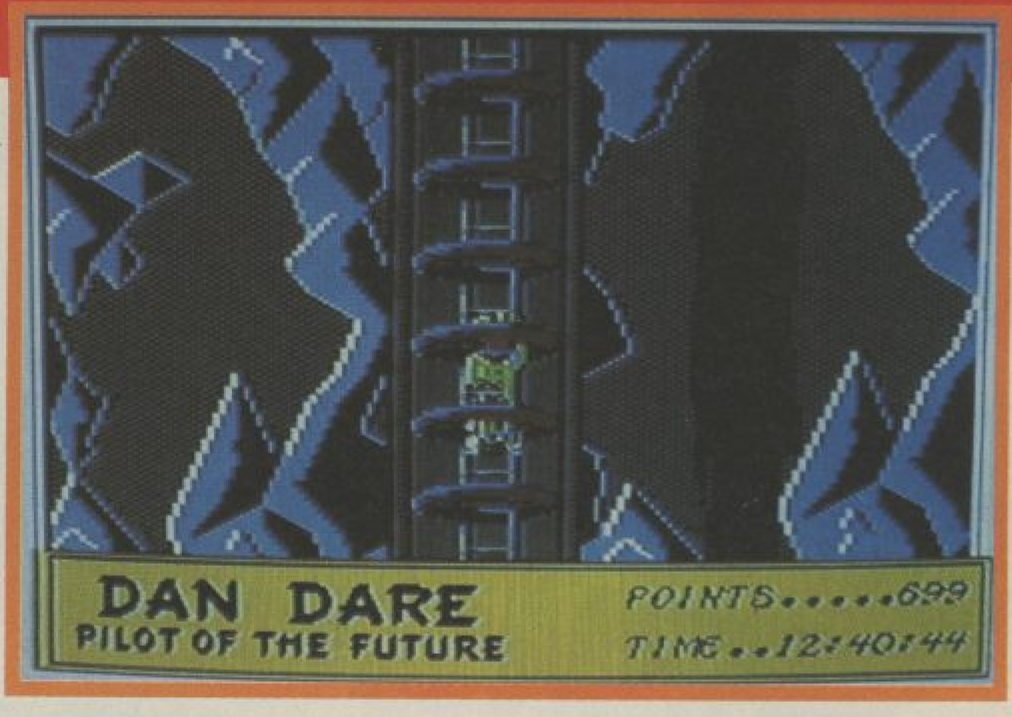
Title screen demonstrates Virgin's attempt to keep faith with the atmosphere of the original Dan Dare comics.



Dan explores the sea bed using a reed as a snorkel. It's the graphics that set Dan Dare apart from the dozens of arcade adventures that have preceded it.



▲ **It's pitch black in this cave. Dan needs to use the torch to search for useful items — one of the neatest pieces of graphics ever used in the standard game-cave cliche.**



▶ **Ladders connect the various levels. If you come face to face with a Treen you have to square up to him and fight it out beat 'em up fashion. No lasers here.**

worth it?

Dan Dare, Pilot of the Future, is basically an arcade adventure, operated entirely by joystick. The earth has (once again) been threatened by the Mekon, specially bred leader of the Treens, an emotionless green skinned race, native of the northern hemisphere of Venus. This time, the Mekon interrupts a broadcast of This Is Your Life (subject — Dan Dare) to warn that his asteroid, packed with atomic explosive, is aimed at Earth.

Dan has to leave the TV studio hurriedly, and together with his loyal batman, Spaceman Digby, Prof Jocelyn Peabody, and Stripey, makes the journey to the asteroid. To get there, he uses the Anastasia, his own ship named after Digby's aunt, and designed for him by Sondar, the friendly Treen. The Anastasia made its debut in the first instalment of 'The Red Moon Mystery', on 5th October 1951.

Digby and the Prof are soon captured, and your job is to rescue them, and destroy the Mekon. This is where you start the game. The joystick moves you about the surface of the asteroid, and also through hatches in the ground, leading to a typical arcade adventure type network of slopes and ladders, and passages through caves.

There are a number of useful objects that can be collected, and when Dan is near one, a colour-coded comment strip appears on the screen. The colour indicates which mode the joystick fire button is in. If cyan, the object may be taken with a press of the button and flick of the stick. The objects may be used to overcome problems elsewhere, to make further progress to the Mekon's hiding place.

Encounters with Treens, commented in a red strip, may be met with hand-to-hand fighting, holding the fire-button and moving the column of the joystick. A bar is displayed below the scene of a fight, indicating relative loss of strength.

Alternatively, grenades may be thrown at treens above ground, and there is a definite knack to this. As you are equipped with only 24, perhaps it is best to save them for the Mekon himself, when you will need at least 10.

Lobbing grenades at the Mekon is fun but by far the best part of the game is using the lasers. These are set up by pointing the network of conductors in the direction of the alien laser so that when you fire the laser you see the yellow beam whizz around the screen — up, down, left and right until Whamm — it obliterates the giant Mekon laser.

Dan also gets to disguise himself as a Treen Commander. This is a hoot seeing those Treens stand to attention and salute Colonel Dan.

Throughout the proceedings, Stripey bounces around after you, rolling and squeaking as he does so.

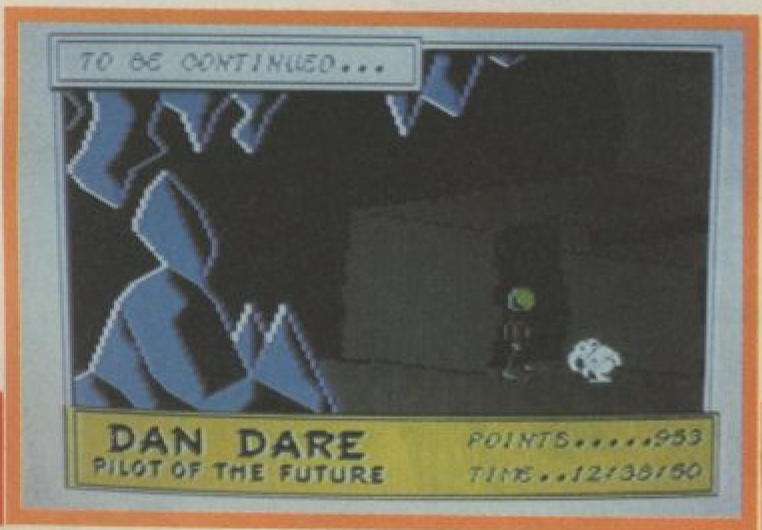
The game ends when Dan runs out of energy, or the Mekon runs out of patience, whichever is the sooner, and rather abruptly it does so, too.

Although the loading screen has a passable comic strip extract, (but Dan Dare never did have a chin like Harris Tweed, his Eagle colleague, as shown here!) the graphics in the game itself nowhere near come up to the expected *Dan Dare* standard. In some views, Dan looks distinctly like Hitler in a green uniform. Treens, in my experience, wear yellow metallic one-piece suits, with a short-sleeved white shirt from the chest up. The Treens here, come clad in a long-sleeved brown outfit. Treens are also 10% taller than humans (see Eagle No 19, August 18th 1950), but in this game, they seem to have shrunk to a height shorter than Dan.

I would also have liked a few more 'real' *Dan Dare* devices, like telesenders, paralysing pistols, and demagnetisers, were not featured.

Still — old Dan Dare fans like me would be bound to nit-pick about some of the detail. The games itself is brill. A nice 'n easy arcade adventure that is both fun to play and delightful to look at.

Keith Campbell



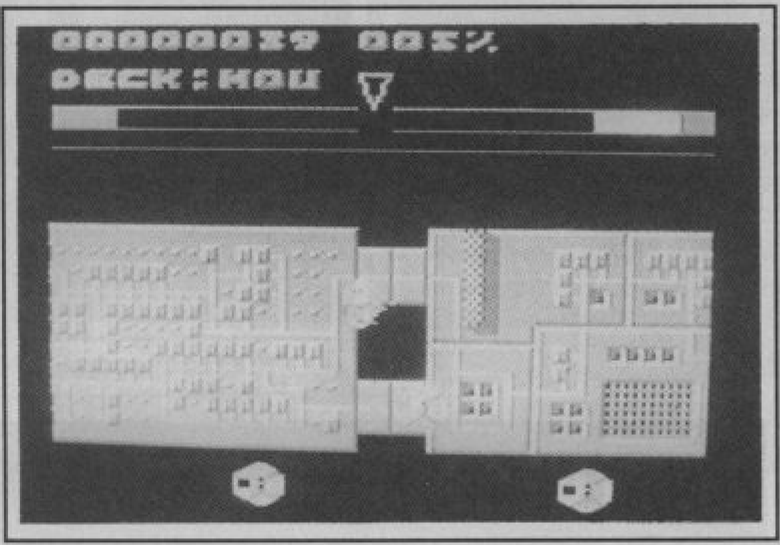
◀ **The odd looking round object in the picture is Stripey — Dan's trusty pet. Useful for fetching and carrying and making silly noises.**

Rating	Score (1–10)
Graphics	7
Sound	5
Toughness	7
Endurance	7
Value	10

7 Overall

● WAR

64/128
MARTECH
Price: £8.95/cass



Fly above or behind the Uridium scenery. ▲

Uridium, Commando and *Rambo* have all proved that the shoot-'em-up is back in style and indeed for many gamers it never went out of style.

For what has seemed like years we've been inundated with arcade adventures. All very well if you don't have a bloodthirsty urge to commit intergalactic genocide on the nearest planet of slimey, two-headed aliens — but prancing through screen after pretty screen of Wally and his mates, or *Jack the Nipper*, is not, as far as most blast 'em fans are concerned, a satisfactory alternative to shooting the hell out of some earthbound alien being.

Martech's latest release, W.A.R., looked to have all the makings of a smash hit game. The glossy packaging and the imaginatively written storyline seemed to promise an excellent game centred on an attacking alien fortress which is bearing down fast on poor, old defenceless earth.

The game, unfortunately, doesn't match up to its grand introduction. It isn't actually bad — to be honest, it's quite addictive and the sound effects are some of the best I've heard on the 64. W.A.R. has just one small fault — it's almost identical to *Uridium.*

The actual playing area of the game looks very similar to *Uridium.* The only difference in that the platform on *W.A.R.* wraps around the screen, whereas Uridium's decks had a definite length. This probably explains another slight difference between the two games — you can't turn round in W.A.R.

The basic idea is to destroy the twenty cylinders which make up the hostile floating city. The surface of each cylinder is covered in either military, industrial or residential targets. Your task is to destroy enough of these targets on the cylinders to activate the self-destruct circuits, leaving you only seconds to escape through the portal into the next cylinder.

All the old, familiar sound effects, fleets of patrolling spaceships and solid walls of *Uridium* are here. One original feature allows you to fly under the surface of the cylinders (*see also Parallax review — Ed.*) Although this seems only to be of use when you are entering a portal into the next level — it's the only way to enter — and escape from the odd attack by the patrolling ships, although that's hardly ever necessary.

The patrolling ships, known as Droidans, rarely pose much of a threat in the early levels and aren't a patch on Andrew Braybrook's swirling kamikaze ships which homed in on you with deadly accuracy. The Droidans merely flew up and down the platform/cylinder. If they touch your ship, your energy supplies will be depleted.

Later levels present more of a challenge — but only if you manage to survive the tedium of decoding the colour lock.

Martech again seems to have been taking tips from Hewson and has included a sub-game in W.A.R., as in *Paradroid* and *Uridium.* The game involves changing sets of coloured cubes from their original colour to black by means of aiming two arrows and shooting at a particular block. This sounds quite straightforward until you learn that there are three shades of grey which must be distinguished between and then turned black. Actually trying to discover which shade of a particular blue, red or grey you are trying to shoot at, makes what could have been a fairly irritating diversion a gruesome torture.

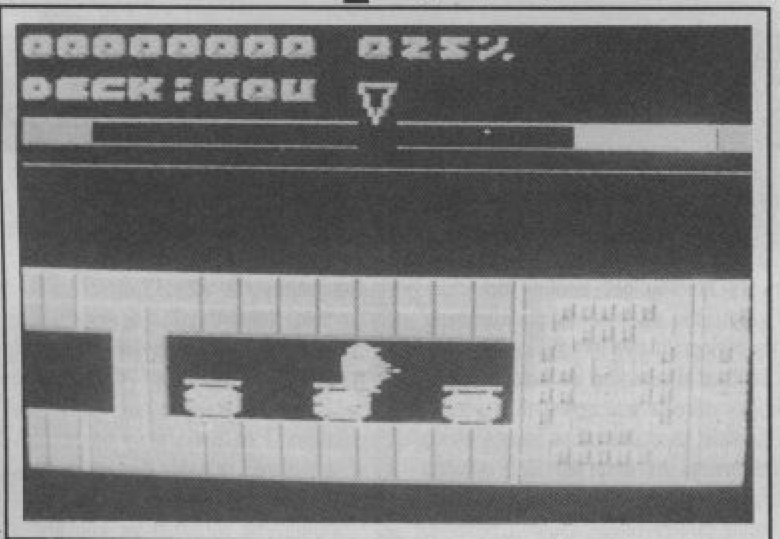
W.A.R. is without doubt a professionally produced game. The gameplay, graphics and sound are what we have come to expect from Martech. But the game is so similar to *Uridium* that if you have already played the original, it makes W.A.R. seem outdated and dull.

If you've already bought *Uridium,* you'll not give this a second chance. If you haven't played either game, give both of them a test before you buy.

My money's on Uridium every time.

Seamus St. John

▼ **There's no going back when Droidans pass you.**





▲ **Tasty start-up screen for a pretty slick game.**

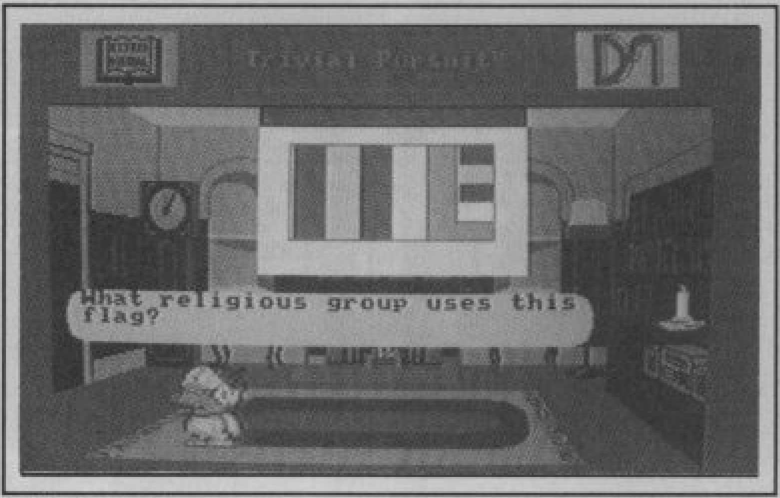
Graphics	1	2	3	4	5	6	7	8	9	10
Sound	1	2	3	4	5	6	7	8	9	10
Toughness	1	2	3	4	5	6	7	8	9	10
Endurance	1	2	3	4	5	6	7	8	9	10
Value	1	2	3	4	5	6	7	8	9	10

6
Overall

Something very disturbing has happened in my local pub. They've dumped the Ghosts 'n' Goblins machine and replaced it with one of those general knowledge trivia quiz machines. They're springing up everywhere, I don't know where it's all going to end.

It's having the most alarming effects on the locals. Quite sane individuals who would normally chat about football, Samantha Fox, and the weather are now swopping directors of obscure French films, authors of pre-war expressionist novels, and looking at you sideways if you don't know the capital of Bolivia.

Worse still, three quiz games have just hit the shops for the 64 — that's pretty handy because you can now practice at home then go down the pub and come over like Magnus Pike. Anyway, fingers on the button . . .



TP's front room — the question venue is Trivial Pursuit.

TRIVIAL PURSUIT

COMMODORE 64/128 DOMARK

Price: £9.95/cass

Of the three quiz games so far to hit the Commodore 64, *Trivial Pursuit* has the advantage over the others of a huge license endorsement. The board game has sold more than three million copies in the UK and is now established on a par with such classics as Monopoly and Scrabble. It's quite simply a household name.

The question is, will Domark clean up with the computer version as well? Undoubtedly yes. Come Christmas many of you are going to get a copy of this game for a present. It's a dead ringer for grannies and aunties — they'll think of getting something for the computer, see Trivial Pursuit in the shops and the tenner will be in WH Smiths till before you can say Gauntlet.

Domark have changed the basic scenario to some extent. That was inevitable considering the numerous elements of the original board game. What we are left with is a game where the objective is to get to the centre of the hub — just as in the original, with the six different tokens in their tray. On reaching the hub, the player must then answer correctly a question set by whoever else is playing.

The most authentic aspect of the game is that Domark have attempted to hold faith with the style of questions in the original. You get to learn things like which foot the first astronaut on the moon placed down first, which of the senses are impaired by a blow-out meal, and who was the only competitor in the Olympics not to be given a sex test.

The computer version takes the questions a stage further using the 64 to provide musical and pictorial questions.

The dice throwing — or dart throwing part of the game is unique to the computer version. It introduces a cute littley guy called TP (apparently short for Terry Pratt) who throws an arrow at random on to the board to determine how many places you can move.

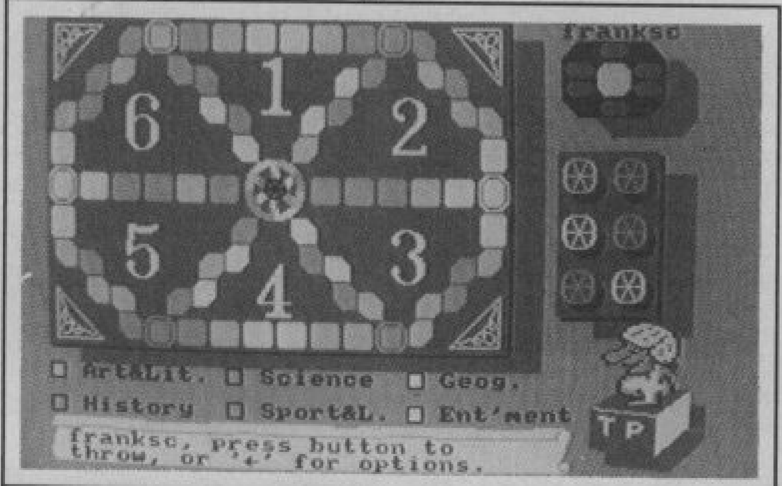
The scene changes to TP's front room for the actual question where they come up in speech bubbles.

Other nice touches are that TP wears a different type of hat for different questions, he paces up and down whilst you work out the answer and even starts tapping his foot if you're taking too long.

Trivial Pursuit is an excellent rendition of the board game. I didn't think they could get this close. We raved about their Split Personalities game last month — things are looking up for Domark.

Eugene Lacey

TP steadies himself, steps up the Ocky, and makes ready to throw his dart.



Rating (scale 1–10)	Score
Graphics	7
Sound	7
Toughness	7
Endurance	6
Value	8
Overall	**7**

MIND PURSUIT

COMMODORE 64/128 US GOLD

Price: £14.95/disk

US Gold are in there as you would expect with a quiz game of their own and a very good one it is too.

This was potentially the best of the trio and had it not been for the annoying Americanisms I would have given this the top spot.

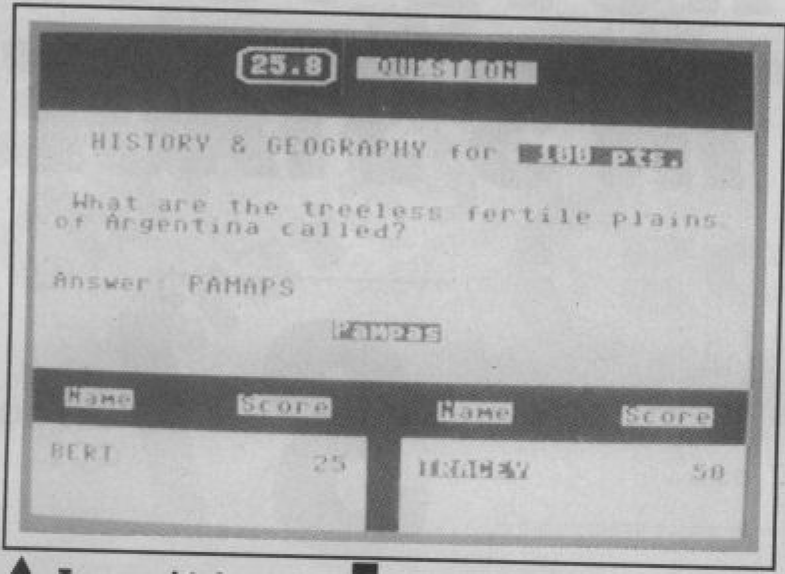
It has by far the best thought-out play mechanism. Up to four players or teams can take part with multiple choice questions, type in the correct answer questions, and complete this sentence-style questions. Add to this a question time for extra bonus points and you have a game that you very quickly get hooked on.

You can always choose the type of question you wish to answer as well so that depending on how adventurous you are feeling you gamble to score more points by choosing the most difficult option. Typing in an answer will earn you more points than choosing between options.

There are six different categories: Science & Nature, History & Geography, TV Film, Sports & Games, Culture and the Grab Bag.

Question categories are selected by throwing the 64 dice. To do this you hold down the space bar whilst the numbers 1 to 6 flash up on screen — when you release the space a number is selected.

Should you throw a six you are



Tracey thinks that the barren plains of Argentina are called the "Pampas". Is she right? Answers on a post card please.

given a question from the "Grab Bag" — this is a randomly selected question that can earn you extra points and give you a free go.

I enjoyed the questions. They were interesting — some fairly obscure which made it even more entertaining. The problem with them was the heavy American influence. I didn't mind the questions about basketball and the NFL so much. After all if you can't reel off the names of a few American professional jocks then it's fairly difficult to appear hip these days — to say nothing of being able to get anything out of the dozens of American sports games that are coming out on the 64 now.

The questions that really threw me were the obscure chapters of American history and TV programmes that I'd never heard of (I suppose it's only a matter of time though).

Another problem was the differences in spelling and names of certain things. For example I got one question which asked "What game features a rope and a dagger" to which I replied Cluedo, thinking I was pretty smart. Trouble was the computer comes back with "Incorrect", the correct answer is "Clue". Presumably that's what the game is called in the States.

On the subject of spelling, *Mind Pursuit* does have one very neat feature — it lets you spell things incorrectly and will still give you a "correct" if what you typed in was recognisable.

The game reads off the disk a lot of the time enabling it to store far more questions than the other games and so reducing the problem of getting to know the answers off by heart.

It also uses the storage to include some pictorial questions — though I will say that after several hours of play I didn't get one to appear.

So far the game is only available on disk. I would recommend that if you do have a disk drive you opt for this one. The extra storage capacity of the disk drive makes games of this type incomparably better than their cassette counterparts. It is a thoroughly enjoyable game to play by yourself or with a friend and you get used to Americanisms after a while. *(A sort of numbing effect? — Ed).*

Eugene Lacey

Graphics	5
Sound	6
Toughness	7
Endurance	8
Value	8
Overall	8

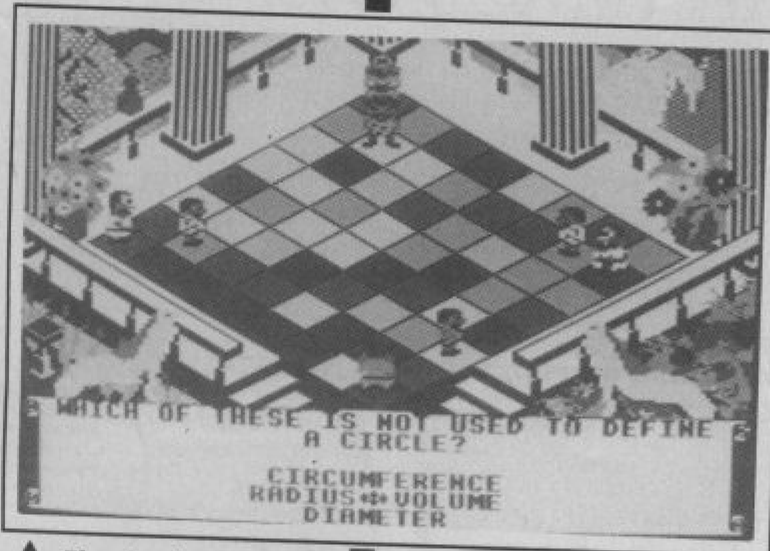
● POWERPLAY

ARCANA

Price: £9.95/cass £14.95/disk

Powerplay scores over the other question 'n' answer games in that the game that accompanies it is a well designed, enjoyable, chess-like challenge in its own right. The screen is colourful and the characters actually move around.

Pieces are moved by correctly answering questions. Their powers can be increased by landing on one of the mutation squares. It's graphically impressive this bit — the piece goes into a twirl and comes out of it bigger and stronger.



The Gods square up to each other in Powerplay — a test of wisdom as well as strength.

Players begin with four pieces each — except when more than two people are playing when you get just two a piece.

What lets Powerplay down by comparison to the other games is the quality of the questions. They lacked entertainment value. Dull, know-all-type questions that would not have been out of place in the Brain of Britain or University Challenge. The curiosity was just not raised at all by these.

The answering mechanism also left a bit to be desired. You are given four possible answers to the question — layed out in a cross formation. The answer you think is correct is selected by pushing the joystick in the appropriate direction — up, down, left, or right. But you can't afford to ponder for two long as there is a very short time limit.

You need to get a question correct to move your pieces. Answer incorrectly too often and your opponent will knock you off the board and win the game.

As well as 'mutating' into a stronger character you can also use certain squares as a random transporter, hopefully to get out of a tight spot or bring the challenge to your opponent. Challenging your opponent is the best part of the game, a quick-draw test of knowledge and speed. The first person to answer correctly wins the challenge.

Arcana have used the theme of the Ancient Gods as a scenario — the idea being that the Gods use the game of Powerplay to end their constant bickering over who is the wisest and strongest amongst them.

If the questions are a little dull at least Powerplay does have the saving grace of enabling you to add in your own questions. This is a really neat touch as all quiz games, especially the original Trival Pursuit board game, suffer from 'memory erosion' — a condition where the players begin to remember the answers. As soon as this happens in Powerplay write some of your own.

Eugene Lacey

Graphics	7
Sound	6
Toughness	7
Endurance	9
Value	7
Overall	7

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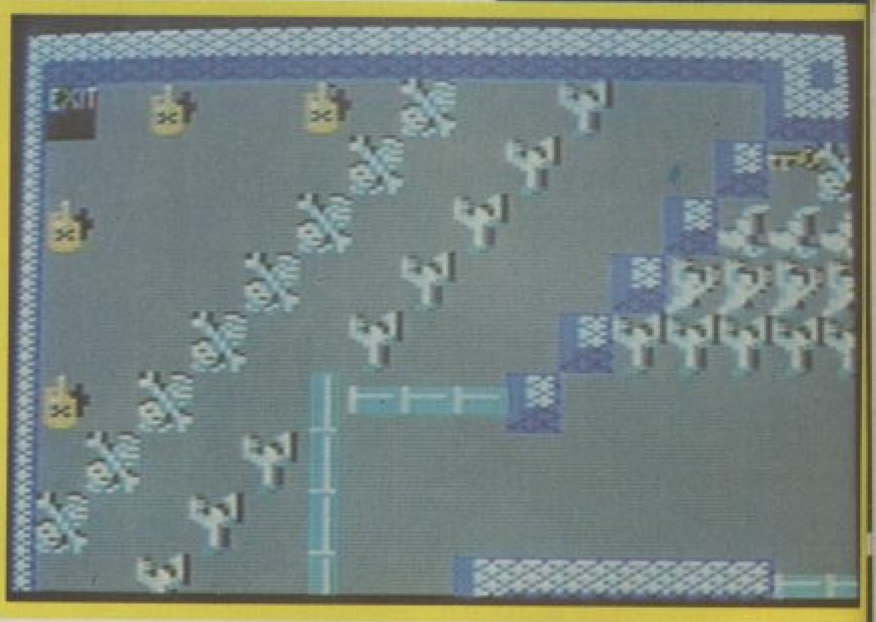
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RUN-THE GAUNTLET!



Hands down who likes Gauntlet? Thought so. Everybody. Which is why we sent Mike Pattenden up to Birmingham where U.S. Gold bestowed a mighty honour on him. They let him see the year's biggest conversion job. Meanwhile Eugene Lacey was being given a guided tour through the coin op's screens with a group of seasoned Gauntlet veterans. We've not seen such courage!

Clang! The taxi driver's jaw has just hit the cab floor as he stares in disbelief at the sight of a shiney new Ferrari Testarossa he has just drawn up next to. He's so overawed that I could pay him with Toytown currency and he wouldn't notice. He gets out the cab and he's still pacing round US Gold boss Geoff Brown's car as I head through the doors into their new offices.



Level 25 — take out those ghost generators.

I am honoured, not simply with a glance at this rare supercar, but because I am about to become the person outside the company to get a glimpse of the mighty *Gauntlet*. The point is impressed on me more than once during my day at US Gold. You are privileged, very fortunate . . .

US Gold are confident of the game's success, but understandably concerned at its reception. The day before I am due to go up to Birmingham for my generous peek there are problems. Director Tim Chainey is having second thoughts. "You'll like it, I know you will, you'll love it, but," But what? "But it's early days, this is very secret, um, it might not be wise . . ."

After much haggling and buzzing phone lines I find myself on the Brum Express tucking into a BR toasty, and wondering what all the fuss was about.

What I see when I get there is by no means complete, about two months off they reckon, but it's looking good. A nice smooth scroll, plenty of colour and all the main ingredients of the arcade smash that burnt a hole in your pocket.



A new level (about 170) crammed with lobbers, sorcerors, generators and demons. Reckon you'll ever see it?

Meet the Team

So who's responsible for putting together such a daunting conversion? In fact the Gauntlet team are Gremlin's programmers. Since US Gold are a licensing company, Gremlin's boys were brought in to do the job. They begin by trying to sell me the idea of *Pentacle*, a very pleasant looking Ultimate-style game coming out from Gremlin shortly. Very nice lads I mutter. I'm not really interested, I want to see the main event. So we rapidly dispense with *Pentacle* pausing only to note the nice detailed graphics programmer Kevin 'Cider drinker' Bullmer has got into the game. It bodes well for *Gauntlet*, although it turns out that it's the first game they've written from scratch, normally it's conversions.

But *Gauntlet* is more than a straight conversion job or just pretty graphics. How the hell do you go and turn a

Preview



A nifty representation of the loading screen.

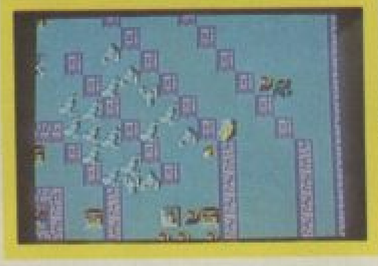
huge great machine like that into a cassette you can load into a home computer?

Programmer Bob Armour is dismissive. "It's not really as tough as it looks, in fact it's relatively straightforward. There aren't any particularly difficult concepts to get to grips with." he explains, "It's more a question of capturing the spirit of the original. And that's basically chaos."

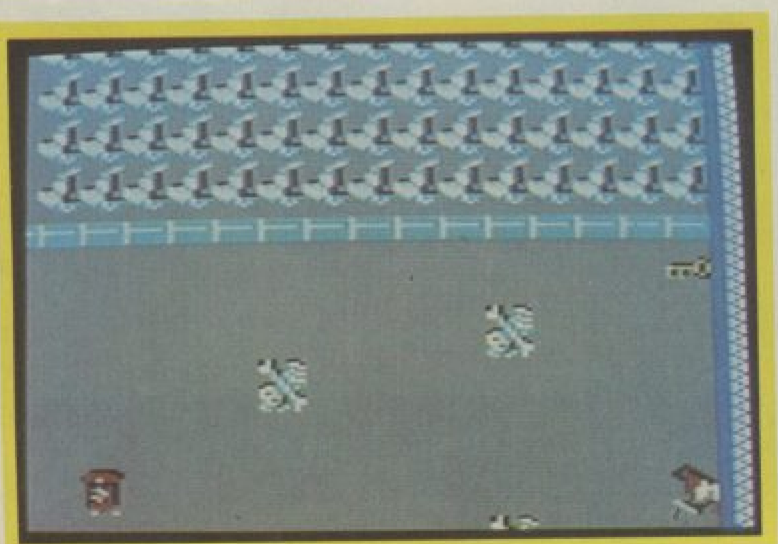
Which is true. Gauntlet is a very playable game not because it is way ahead of the rest technically, but simply because it is fast action. There's no pretension to real strategy. You just stand there shoulder to shoulder with your mates and slug it out.

Getting to Grips

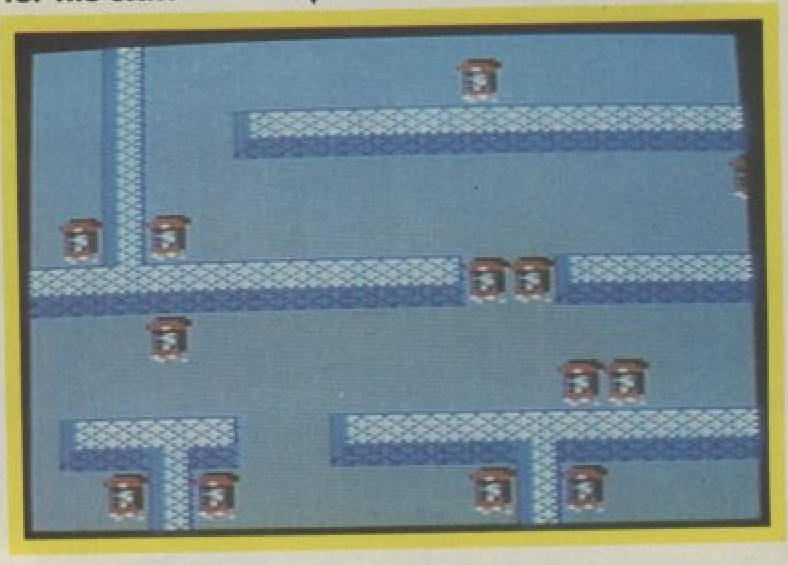
So how do you slug it out, your brother controlling the Elf, your best mate on the Wizard and his brother on Warrior whilst you play Thyra, when your 64 only has two joystick ports?



Another of the later screens. Death awaits . . .



One of the lower levels, I suppose you might manage this one.



In the treasure room bonus screen. Grab as much as possible in about twenty seconds and make for the exit.

Obviously you don't. This is the one concession the Gauntlet programmers say they have made to the complexity of the coin-op. It's just impossible. So you'll have the option of controlling any one of the famous four, but you'll only be able to play any two at the same time. Just like the new Gauntlet II machine in the arcades. That's a disappointment but an inevitable one. Not simply because there's no way physically that you can get four people round the machine, but because you'd have problems with getting enough sprites up at the same time. As it is they've crammed at least two hundred on screen at the same time to get that atmosphere of mayhem just right.

"Geoff Brown said he wouldn't be happy till he saw a screen full of ghosts queuing up behind the doors, so we put up 212 one day and called him in. "Thank God for that, I can sleep at night now", he said and he's been more and more impressed every time he comes down", laughs Bob.

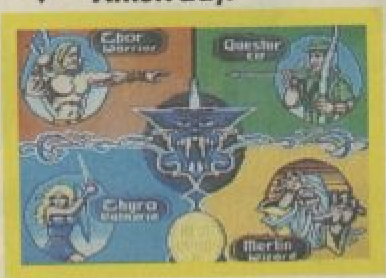
As if on cue the man himself pops his head round the corner for an update. He's impressed "Oh that's brilliant, that really is nice." He enthuses over the progress so much that he gets quite carried away and sends a tray full of coffee flying. It narrowly misses a large pile of disks. Unabashed he continues, fixing on me "Don't you think it's looking great?" I agree that it's coming along nicely and eventually, reassured, he departs to scream down the M1 to the PCW Show in his supercar.

Geoff isn't the only visitor we get during the day. The reason being that a *Gauntlet* machine stands in the corner on free play. A slow trickle of gamers becomes a queue at lunchtime as secretaries, packers and just about anybody who's seen the game fight for a go.

Eventually I succumb to the temptation and fight my way onto it. Where the hell do you start on a game as enormous as this?" I shout as I grapple with the stick and propel the Elf to an exit.

"We took a level, five I think it was, and built a scrolling routine around it

Character screen (taken from Amstrad).





BAZOOKA BILL
ARCADE
COMMODORE
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Arcade Machine Ltd. software is distributed by Melbourne House Publishers Ltd.

RUN THE GAUNTLET!

and generally filled it in. We tried to map the first two levels by hand while we were waiting for the deal to be finalised. It was murder. Thankfully we were sent the maps, otherwise we wouldn't have stood a monkey's," Bob dumps a great thick wadge of printout on the screen.

Nevertheless, he's going for at least fifty of the sound effects and any speech that he can cram into what's left. To spell the enormity of the task out to me he puts it another way. "Basically there's a 64 alone devoted to all the sound in the arcade machine. On top of that they've got a couple of megabytes in there!"

So how come you all keep telling me that this is a straightforward job then, I

Left to right: Kevin Bullmer, Bob Armour, Tony Porter, Bill Allen.



Sound as a pound

What about the sound, I'm reminded as the machine coldly informs me "Questor is about to die".

The coin-op has 226 different sound effects and they're all in stereo. Each one, and each phrase adds that extra dimension to *Gauntlet* that has made it the top machine in the arcades for more than a year.

Sounds man Bill Allen takes up the gauntlet (story). "Again there's no way we can get every single effect and vocal into the conversion. It would just take too much memory. The speech is far beyond anything you've heard on a game. Not even *Solo Flight* or *Kennedy Airport Approach* come anywhere near it."

ask, becoming a bit suspicious at the blase attitude they all have. "We're not being modest", says Tony Porter the Amstrad programmer.

"Yes and no," Bob adds. "The people who program those machines can afford to be really sloppy with all that memory at their fingers. We just have to be very tight."

And to prove it's more than possible they have already done the game's 163 different levels and added some more of their own. These are what they call 'swine' levels.

I foresee loading problems but they dispel such doubts. "Basically we'll put in eight or nine a go until you get to the end of the cassette, then you'll have to rewind and load again and it'll throw them at you randomly just as the game does," explains Bob taking over again.

I ask the Gaunleteers about their personal likes and dislikes in the wonderful world of software. There is a chorus of disapproval for *Bombjack*. "Even when it was brought into the arcades it was bad," complains Bob, "but to go and do a conversion!"

"Generally what I can't stand is lack of attention to detail, we intend to put plenty into Gauntlet."

Over in the corner the Gauntlet machine has become vacant and it's calling me once again. Who's your favourite character I ask, grabbing the Elf again. "Thyra!" Comes the instant chorus of replies. "'Cos she's got big . . .". Bob begins to demonstrate. The next word is drowned out by cries of "Sexist!!" Although I think he was going to say sword.

"Well I always play her," says Bob. "Me and Kevin are the real Gauntlet fans here, he always gets the Wizard."

"I remember when I first read about *Gauntlet*, it was in C&VG", says Bob. "I went over to Warwick University because they had one there. After that I was hooked."

It's that kind of game. Once you get stuck into it, you'll find yourself putting every available bit of change into it. I'm thankful the machine's on freeplay, because by the time the taxi has arrived to take me back to the station, I wouldn't have had any money left to pay it.

Soon, after an initial outlay of a tenner, it won't cost you anything either.

Meanwhile, back at the Arcade...

I have a good reason to be thankful to *Gauntlet*. My Townsend Thorenson ferry got caught up in a force ten gale on the way back from my hols and was delayed for four hours. I swear I would have gone stark raving bonkers if it hadn't have been for that machine. (The *Nemesis* soaked up a couple of hours and a good few quid as well).

That was my first taste of the machine and I am now completely hooked. So when *Gauntlet* experts Ferdy Hamilton, his brother Felix and friend Carlo offered to give me some tuition on *Gauntlet II* it seemed like too good an opportunity to be passed up.

The lads get to grips with the real thing.

More luck was to follow. The arcades in the West End of London refused to let us take any pics so that we could show you the action. You see — no one under eighteen is officially allowed in an arcade unless accompanied by an adult. (Is that daft, or is that daft?)

Fortunately distributors Deith Leisure, let us play at their showrooms — all afternoon — and for free — so many thanks to John Sturgides and Deith Leisure for helping us out.

Expensive Hobby

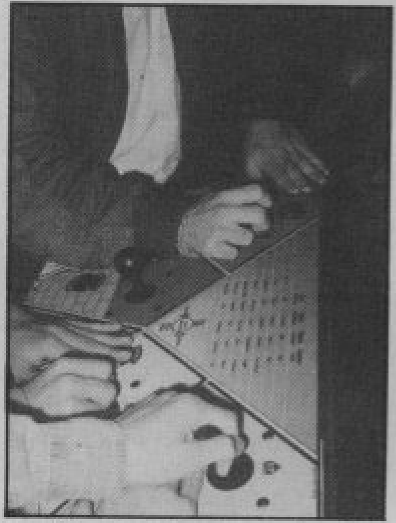
Felix Hamilton and Carlo are used to pumping about £6 a session into *Gauntlet* at



RUN THE GAUNTLET!



Concentration spreads over the faces of our three Gauntleteers as they hunt for that elusive exit.



Hands down for the novel four-joystick Gauntlet II cabinet.



Gauntlet II — more Transporters and giant dragons.

their local arcades in the West End of London. Ferdy (a regular CU games reviewer) gets through less, about £3.00 a session and not all on Gauntlet.

I am curious to find out what is so special about a game that can cause otherwise sane individuals to part so readily with their 'hard earned'.

"It's just incredibly addictive" explains one Felix Hamilton with his hip against the Gauntlet II cabinet casually seeing off a screen full of nasties with his Bowman's arrows.

"I always play the Elf, I imagine he's Frodo in Lord of the Rings" says Felix. "He moves quickly and has good firepower . . . that's the thing about Gauntlet — all four characters have different characteristics".

Carlo Mugia is the other half of the West London team and a confirmed Warrior man. "I didn't like the Wizard. I found him far too slow and I am not that keen on the Elf."

"He's cool" interupts Felix.

"the Valkyrie is a female character, and I have played all of the characters but I stick to the warrior now".

Ferdy Hamilton is a Wizard fan. "I just like the way he looks in his long cloak . . . and the fireballs are amazing."

The other 'thing' about Gauntlet is its four player mode. You can be playing away on the machine, by yourself or with a friend when a complete stranger will walk up to the cabinet, insert a coin, and join in the fun.

Carlo is not convinced this is always a good thing. "If the person doesn't talk it is easy to get stuck. Most times it has happened to me it's OK because you start talking straight away. You have to fight together and plan what direction you want to go in. It's just no good if one player goes off in an entirely different direction."

Gauntlet II requires even more team work than the original version.

There are, for example, some giant dragons in certain mazes. Sometimes these block the exit from levels. If one player happens to have a magic potion he can see off a dragon but, failing this, as many players as possible need to line up and let fly with everything they've got to finish him off.

Our Gauntlet team were playing Version II for the first time at Deith Leisure and were most impressed judging from the chorus of praise that issued from their lips in the first few minutes of play.

"Well kosher", "Neat" and "brilliant" were some of the early impressions noted.

All three players agreed that the game *Gauntlet II* was more or less the same game though with more features, better graphics, and more digitised speech.

Felix: "It's the same apart from the Dragons — and they're brilliant".



A pre-game binge of carbohydrate and cholesterol. Left to right — Ferdy and Felix Hamilton, Carlo Murgia.

Carlo: "More or less the same".

But appearances can decieve, and this is certainly the case with *Gauntlet II*. There are dozens of new mazes and puzzles crammed into the sequel.

There is also a great deal more speech with the machine chipping in every so often with a piece of commentary here and there.

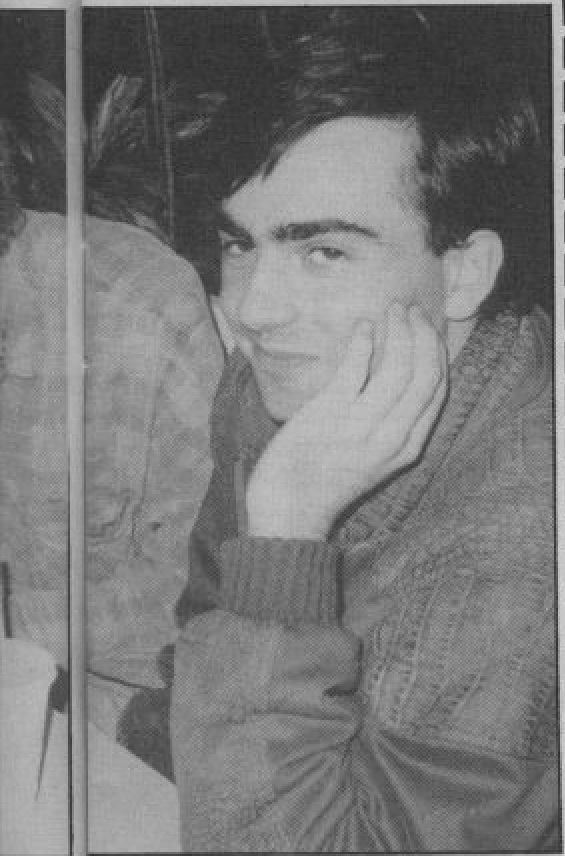
A good conversion expected

All of our Gauntlet coin-op experts expect the game to convert well to the 64. Carlo believes that the graphics are not too spectacular and that it is the four player aspect of the game that makes it so special.

"Most 64 gamers have probably already seen graphics nearly as good in other games." says Ferdy. "The difficult bit will be to get the frantic, frenzied feel into the thing" he says.

The best proof that a game is a winner is the extent to which it gets copied, not only by the makers themselves with their Gauntlet II but by other companies as well.

And sure enough standing right beside us was a new game called *Quartet*. Don't ask me what it was about but there are no prizes for guessing how many joysticks it had. You got it — four.



THE GREAT GAUNTLET GIVEAWAY

Gauntlet will be released in late November. That means by the time it finds its way through the wholesalers it won't be in local games shops until about the first week in December.

But we can send you one direct before that date. Our friends at US Gold are putting up twenty-five copies of the game as a prize. They'll be shipped out direct to the winners' homes as soon as they roll off the production lines. If you just can't wait to play the game at home then becoming one of the winners in our Great Gauntlet Giveaway is the best way of doing so. Here's what you could win.



Star Prize

First prize is a Commodore 64C computer, a Gauntlet T-Shirt, Commodore User T-Shirt, and of course a copy of the game from US Gold.

Second Prize

Twenty-five runners-up will each receive a copy of Gauntlet.

Third Prize

Fifty consolation prizes of a Gauntlet T-Shirt (please state size — Small, Medium or Large) for the first entries received.

How to win

Just answer the four questions below and then tell us which four well-known people you would like to see star in a four player arcade game.

The Questions

1 What famous British bowman stole from the rich and gave to the poor?
ROBIN HOOD

2. What is the name of the Wizard in Lord of the Rings?
GANDALF

3. What composer wrote the music for Ride of the Valkyries?
WAGNER

4. The axe-throwing warrior is based loosely on a mythical Norse God.
What is the name of this God? THOR

The four famous people I would like to see star in a four-player arcade game are (You may use a separate sheet of paper) ....

....

....

Name ....

Address ....

....

....

Entries must reach this office by October 15th 1986. Usual CU competition rules apply. No correspondence will be entered into and the Editor's decision is final. Send to Gauntlet Competition, Commodore User, 30-32 Farringdon Lane, London EC1R 3AU.

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MISSION ELEVATOR



Whoops wrong door! Sorry ma'am.

So rare is it that you see a good game coming from Europe that the first thing I would like to do is congratulate newcomers Micropool on an excellent debut.

A glance at the screen shots will suggest that this is a clone of the arcade game *Elevator Action*. In fact examination of the game proves Micropool's effort to be far more of a thinking man's version.

A spy colony has overtaken the FBI headquarters based in a plush hotel, they have placed a bomb somewhere on the 62nd floor and unless the FBI release a number of imprisoned spies, the hotel goes up in smoke!

That's where you come in, but to deactivate the bomb you have to find the code. There are sixteen parts to the code and there's two hidden in each of the hotel's eight levels. To find the clues you must search behind any of the items of furniture. However, you'll encounter many shocks and surprises with anyone from drunk barmen to nude women all of which will set you back a hundred points.

To help you with your tricky task the FBI have thankfully armed you with a shooter. You also just happen to be a black belt in karate and can put any spy six foot under with just one flying kick. Don't think this makes it easy, because although your opponents cannot kick they are also armed. This is where ducking comes in.

You are given eight lives to help you with your task but these will run out sooner than expected. At the bottom of the screen is an information sheet which will provide you with any facts or messages you may receive. To the right of that is the time you have left before the building becomes the first hotel in space! To get around the hotel you can use either the stairs or the lifts but, to get out of the level you will need two keys: one to open all the doors to the hotel, and another one which will get you out of the level. This is to be found behind one of the doors but in this game you don't know who or what may be lurking behind it so keep your gun at the ready.

Don't be fooled into thinking that shooting the spies is the only way to complete the game because like our editor, spies are very vulnerable to the odd bribe or two (*Ooi! Ed.*) But realistically before you can bribe you have to obtain the money.

If you fancy yourself as a gambling man you can always have a go at the dice games which are to be found frequently in play around the hotel.



Screen one. Your first key's in reception. Where else?



COMMODORE 64/128
MICROPOOL SOFTWARE
Price: £9.95/cass

The sound is only average but the rest of the game is top notch. Great graphics, addictive gameplay. One up the nose for the cynics who seem to think a game can't be any good unless it's an arcade conversion . . . imported from the U.S.A. . . . two for the price of one etc. Buy this game!

Ferdy Hamilton



Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

9 Overall



ARCANA

COMMODORE 64/128 NEW GENERATION/ VIRGIN GAMES

Price: £8.9/5cass

Listen to this:
'*Arcana* is a delightful arcade adventure with finely detailed 3D graphics and smooth horizontal scrolling . . .'

That's from the cassette inlay. Delightful? Finely detailed? God, what an understatement! Nothing in this prepares you for the real and terrifying world which you're about to enter — a world which programmer Geoff Sumner has made all the more believable by the magical graphics which depict it.

The opening finds you, Prince Baludar, alone on a high battlement with the heart-stopping vista of Arcana, Castle of Mysteries, spread before you. Infernal chimneys belch smoke into a sinister, unnaturally pink, night sky, where impassive stars twinkle. The forest of turrets and walkways stretches as far as the distant mountain peaks, and flags flutter in the slight evening breeze. It's a most impressive opening.

You haven't got time to admire the view, though; there's a witch swooping towards you, and you've only got two and a half hours of twilight to find and destroy the Dark Clavicle, before this most potent tome of Black Magic reveals its secrets to the evil king Valarequil, on the eve of the Shedding Moon.

And so you start to run, tugging frantically at the closed tower doors which you pass, as the witch draws ever nearer, and life-sapping arrows are loosed at you from the far turrets.

You'll soon discover that only one door readily opens for you, and that takes you down into the maze of stone-flagged corridors below. There's a particularly neat touch as the screen goes black and you hear your footsteps clatter down the steps, before you emerge into the blue light of the passageway and straight into an entombed clone. Aaargh, come back Arthur Pendragon! Don't be too perturbed though, it's a good effort.

The passage stretches to right and left, and then starts to fork at an alarming rate. Map-making is essential, and not at all easy, as the corridors look, superficially at any rate, very similar, and the constant shifting in perspective as you turn corners can throw you at first.

Exploration is hampered by the waspish diabolic creatures which roam the castle, and which home in on you immediately, preceded by an ominous flapping sound. The toothed bats usually attack in pairs, and slower-moving, but more deadly, is the black-winged demon, which will settle on your back and is almost impossible to throw off.

You're not unarmed against such devils; you can fire magic bolts in any direction and this will either destroy or deter most predators — though seemingly of little use in combat with some of the more grisly inhabitants encountered in the castle chambers.

These rooms are behind closed doors, and there is always the feeling of doom as you enter one; will it be empty, an innocent looking wine-cellar or dining room, or will it be fraught with flying daggers, demons or ghosts? The dangerous chambers usually hide an important item, such as a key or healing charm, but often the most innocuous furnishings conceal something of importance. Try firing your magic bolts at chairs, tables, bottles and the like — sometimes one will start to move. Other rooms will require a second visit, revealing their secrets now that you are in possession of a certain object.

One of the rooms in this first level of the castle contains a key which, if you succeed in retracing your steps to the battlement, will now open a neighbouring door, which leads to a different labyrinth of passages and rooms. And one of the other battlement doors, apparently locked, will open if given a few blasts of magic. That, too, leads to another part of the castle.

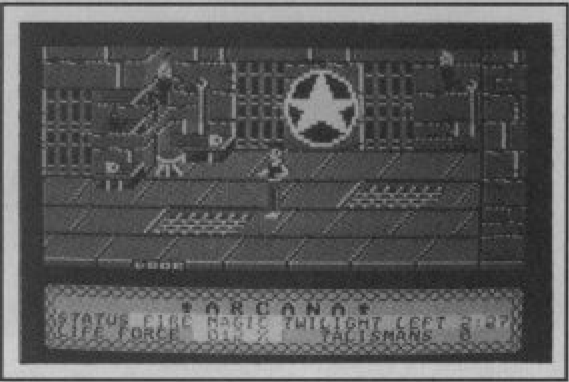
All the time you're exploring, your life force is diminishing from the continual harrassment from bats and devils. Having collected the key from the first network of corridors I usually expired on entering the first room in the next level. This became frustrating until I chanced upon the healing charm, which restored my life force to its initial strength, and not long after that, when about to breathe my last once more, I stumbled over a vial of magic ointment, which did the same.

After three or four hours of play I'd only explored a third of the 30 rooms, and had located only a single talisman, never mind the magic ring. What really galls, though, is my lack of success in deciphering the enigma of the ancient transport mechanism.

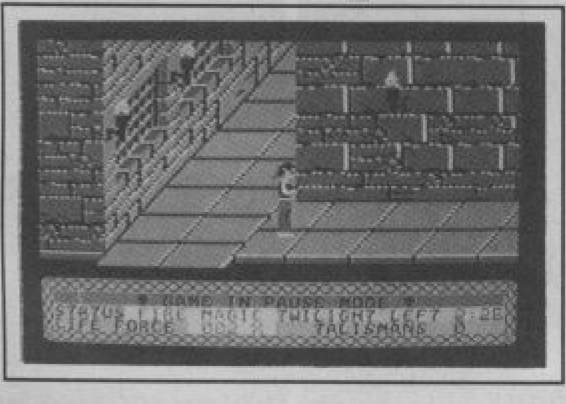
This is hinted at in the instructions, and would appear to centre around the small bare rooms which are to be found on all levels. I've tried firing at the walls, walking into them, and the closest I've got is seeing a tell-tale glimpse of another room edging its way into the screen from the right. But no way could I cross the void which separated them.

By now you've probably gathered that I like *Arcana*. A lot. It's one of the few so-called arcade adventures which lives up to that description, in that it's steeped in the mood and mystery of good text adventures, with constant recourse to fast joystick reactions. There are puzzles to solve and objects to collect and use, and the whole thing is dressed up in fabulous graphics. Oh, and there's an evocative theme tune as well.

Bill Scolding



Just 12% of Life Force left and no Talismans — things look bad for our adventurer.

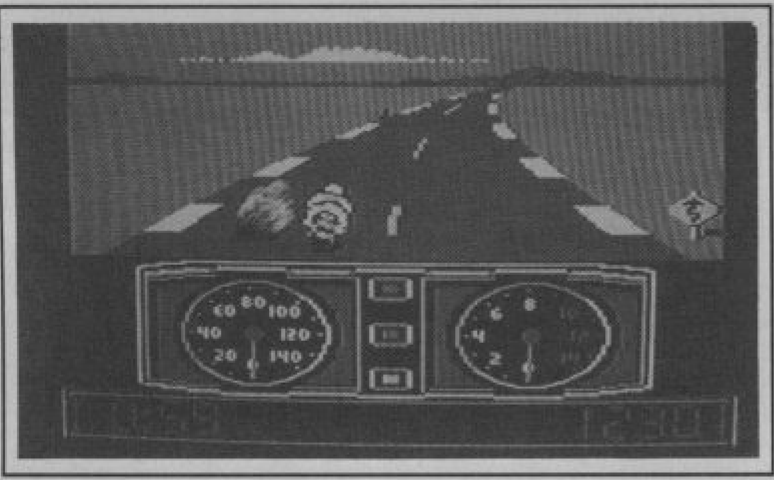


Seasoned gamers will immediately recognise shades of Entombed in Arcana.

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

8 Overall


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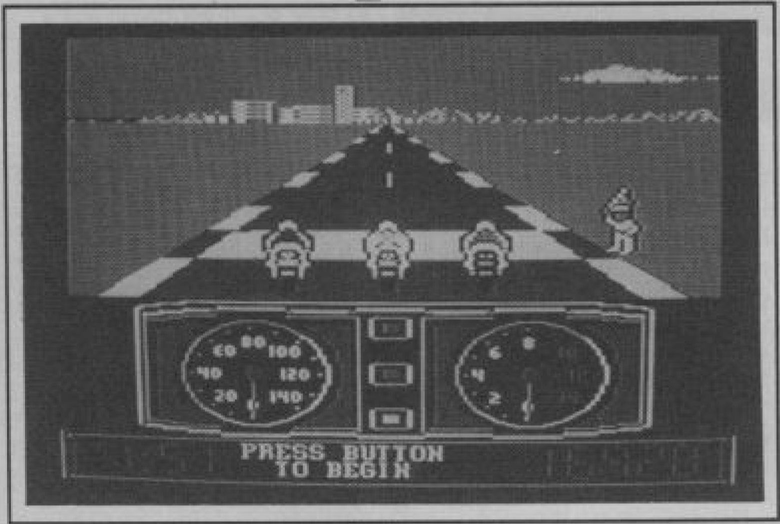
Neatly done, took him on the outside, but watch out for the bends approaching.

● SUPER CYCLE

64/128
EPYX/
US GOLD
Price:
£9.95/cass
£14.95/disk

The arrival of a new Epyx game is something of an occasion. It's likely to cause fights in the office as to who's going to review it. This time I won and I'm a bit sorry that I did.

Super Cycle is obviously a bike racing game — nothing wrong with that, especially from a company who produced one of the best ever racing games in *Pitstop II* and a crafty rip-off of Sega's *Hang On* coin-op game.



On the starting grid for the city run. Be ready to snap through those gears for a good start.

I settled into the chair with the Konix joystick expecting some high speed action.

After a bit of option selecting, bike colour, style and colour of leathers(!) and more importantly skill level I was ready, bent over the bike, sandwiched between two other riders, staring down a race track that looked like a gun barrel. Good job I selected level one!

As the buzzer went I stabbed the fire button and we were off. Three gears only, all selected by pushing forward on the stick when the very realistic tachometer started to float into the red.

Very quickly you find yourself doing an eyeblinkingly quick speed round a deceptive strip which has you thinking it's all straight until a great arcing bend creeps up from nowhere and has you forcing the stick over in your palm to avoid being slung off like a top.

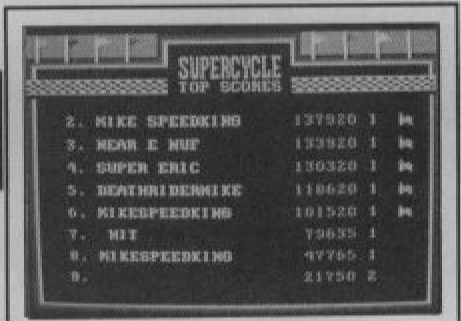
After that the strips get progressively difficult with varying conditions to be taken into account. There's a desert track, a snowbound one, and one that looks like the M1 with one-lane roadworks everywhere. Elsewhere you drive through a thunderstorm, and encounter a kind of links strip scattered with doggy doos especially imported from the beach where *Bump Set Spike* was made.

Every so often you'll encounter bonus tracks on which you have to ride over flags spread along its route.

Throughout you race against the clock, gaining bonuses for completing a circuit in under the specified time. This turns the game into a two wheel *Pole Position*, but doesn't in my opinion make it as good.

Although the game features none of the glitches present in the Datasoft game it doesn't have the same desperate competitive edge to it which always brings me back to it.

Sure the graphics are fine, the banking excellent and the sound throughout of high quality right down to an engaging tune which refuses to use the pitch bending cliches all 64 games seem to depend on now. But something is missing and I think it's the lack of encouragement to overtake, or more specifically the lack of other racers on the circuit.



High Score table saves names. Room for improvement there though.

There's never been more than two on the screen at a time and they seem fairly dispersed. On higher levels there are more, but they seem to appear out of thin air, from behind, doing a speed of which my 750cc machine was incapable, spreading me across the track like strawberry jam.

So a good bike simulation, better than *Elektraglide* only as good as *Speed King* and as a racing simulation not in the class of those we know and love.

Mike Pattenden

Choose your bike and gear. Will you be the Angel of Death or the Silver Dream Machine?



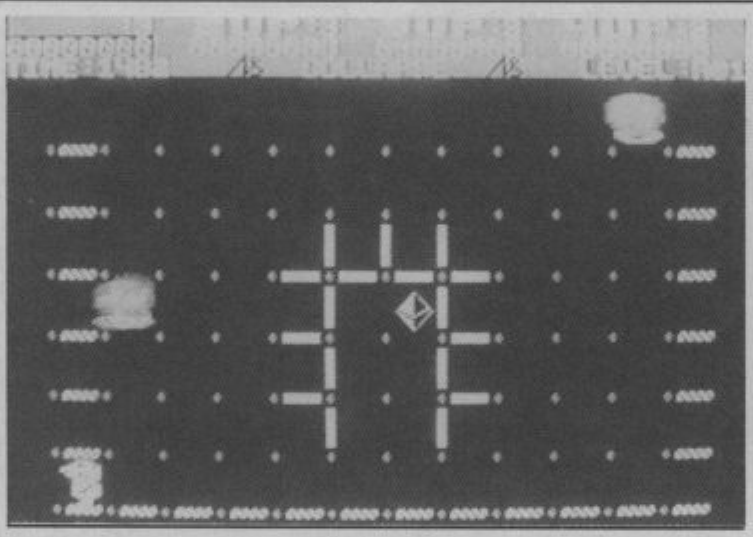
	Score (1–10)
Graphics	8
Sound	7
Toughness	7
Endurance	6
Value	6

7 Overall

COLLAPSE

64/128
FIREBIRD
Price:
£1.99/cass

Collapse — "amateurish".



Decent arcade puzzles on the 64 are few and far between. The only good ones that come to mind are *Confuzion* and *Split Personalities.* I'm afraid to say that *Collapse* will not be joining the list.

Collapse is a simple arcade puzzle from Firebird, which puts you in the role of Zen — a magical teddy bear. On loading you are presented with a pattern of grey sticks and badges mounted on a grid of dots. The idea of the game is to walk over the grey sticks and paint them blue.

The use of Zen's magic makes all the Sticks collapse on each other — in a chain reaction. When all the sticks have gone you progress to the next screen where a more complex matrix and increasingly persistent aliens lie in wait.

If Zen comes into contact with either of the two aliens that inhabit all of the ninety-six screens a hundred units of time are drained from the countdown. Luckily time can be replenished with diamonds that appear randomly around the screen. If the clock reaches zero Zen loses one of his three lives.

Collapse is a rather poor attempt to raise some of the frustration and pure addictivenes of other puzzles like *Confuzion.* It didn't even prise a swearword out of me, never mind stamping on my 64 in a frenzied rage. For the sake of you readers I endured this game for a long time just to see if it held any secrets. I can safely inform you that it doesn't and is a deep-down boring game.

Firebird must have thought they were on to a good thing with the game because both graphics and sound have been totally ignored. The graphics are of type-in standard and are totally dire. The animation of Zen is diabolical and the few sprites which exist are of 1983 standard. The all-round graphical presentation of *Collapse* is very 'amateurish'.

Same goes for the sound, a few

Category	Rating (1–10)
Graphics	1
Sound	1
Toughness	3
Endurance	3
Value	3
Overall	**2**

SPIKEY HAROLD

64/128
FIREBIRD
Price:
£1.99/cass

Budget priced software has grown enormously in popularity recently, which in my eyes is strange because very few 'cheapos' rise above 'mediocre' standard. *Spikey Harold* does little to change the situation.

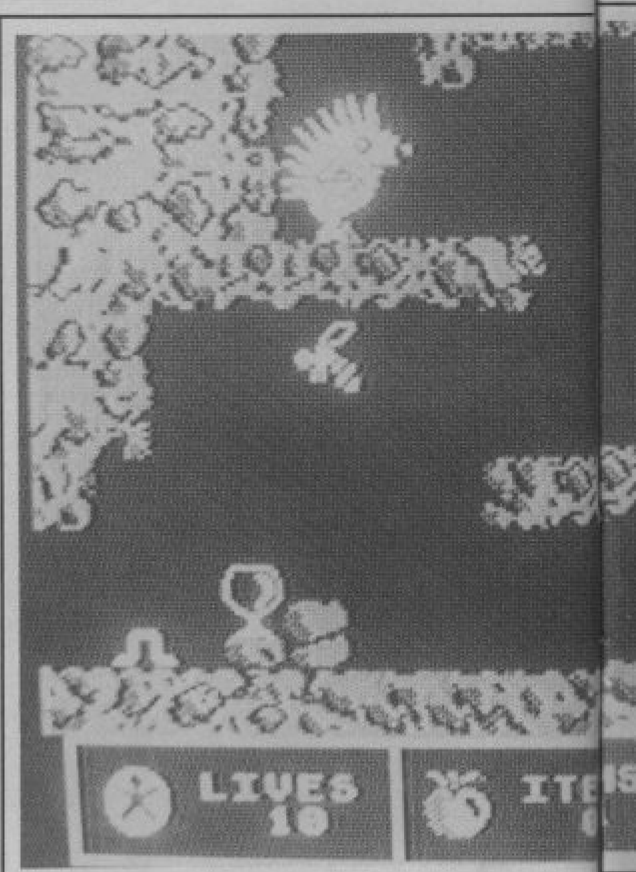
Spikey Harold is a rather cute little Hedgehog and your job is to help him prepare for hibernation. Beneath the hedgerow where he lives lie 57 chambres (bedrooms to you) — each containing an item of food. Harold must collect all 57 items, and on doing so he may find his bed and settle down for a nice long winter kip.

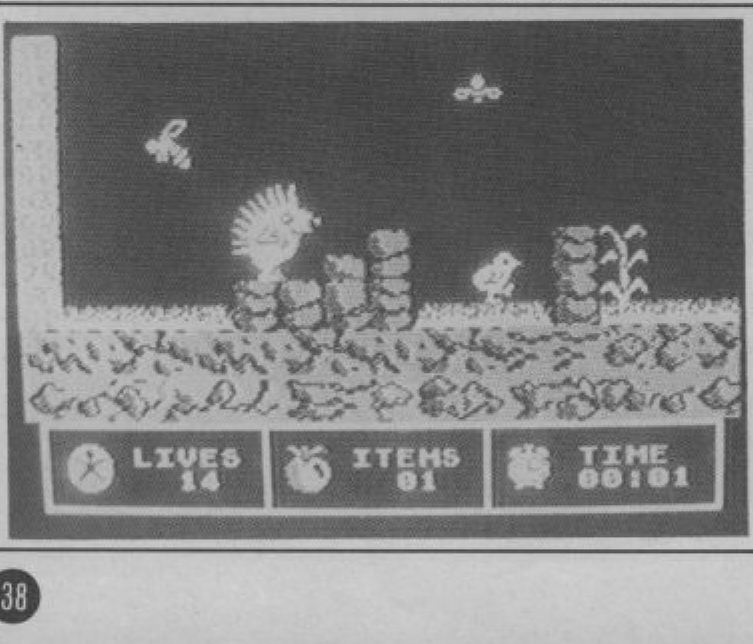
Of course the underground system is inhabited by some very nasty creatures indeed. Amongst other things there are periscopes, bouncing balls and sulphur clouds which if touched all bring death to Harold.

Fortunately you have an incredible 19 lives at your disposal. Also scattered around the maze are coins, which provide extra lives and glasses of wine which put Harold into a state of drunkeness (reverse joystick controls).

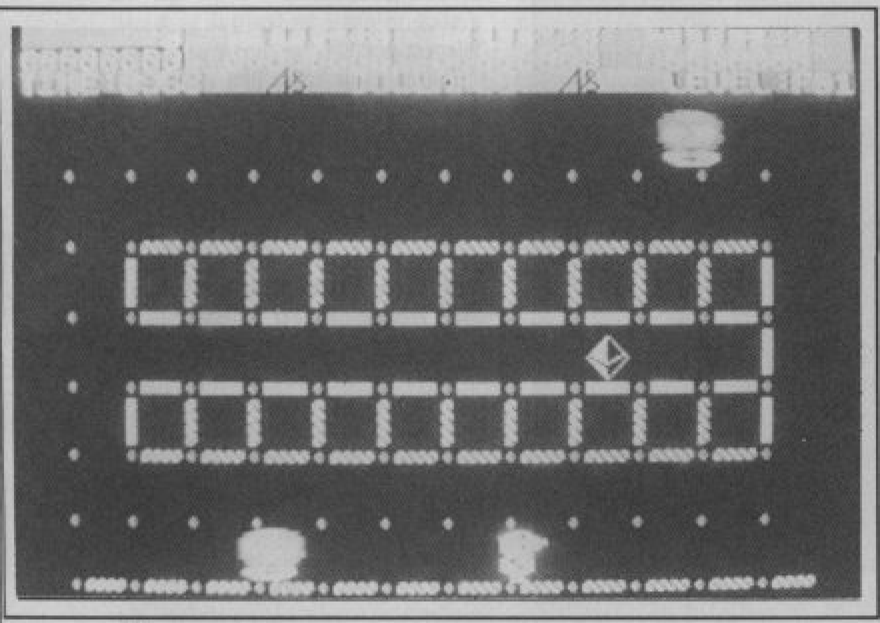
You've probably guessed by now that *Spiky Harold* is a platform game, and a pretty average one at that. It is similar in many ways to *Monty on the Run*, but played at a much slower pace and not nearly as addictive or exciting. It is also very difficult, just watch your nineteen

This guy looks more like a Zit 63 reviewer than a game character with all those spikes on his bonce. Music is by "Bogg" — quite appropriately named too, says Colm.





Harold is a bit like a punky Monty On The Run but "not nearly as addictive or exciting".



Zen has to get the diamond in the centre of the screen.

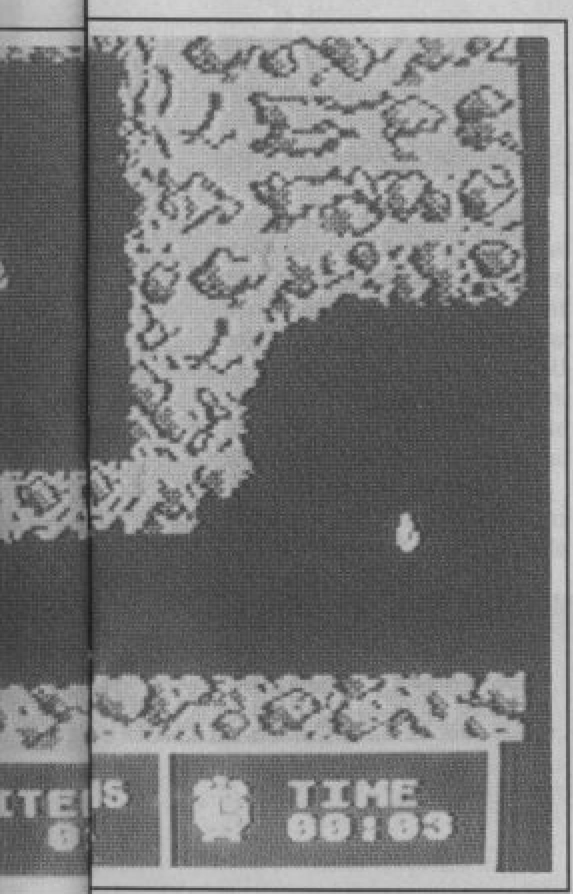
boring spot effects during the game which don't really inspire at all.

All in all *Collapse* looks very antiquated. It has all the characteristics of an early game — crude graphics, unimaginative effects and boring, unrewarding gameplay. Even at two quid it falls far short of today's standards.

Colm Clarke

Graphics	5
Sound	2
Toughness	8
Endurance	4
Value	5
Overall	**4**

lives disappear like the seconds on a stopwatch. The game is flawed in parts by some annoying delays and certain screens where lives are lost in a similar fashion to the infamous *Jet Set Willy* bug.



Spiky Harold has a re-define keys option which is rare on the 64 but nevertheless a good one. The graphics themselves are average but functional. While Harold is well animated and looks cute with his spines quivering as he walks, the nasties are monochrome, dull and unimaginative. The backdrops are also pretty unimaginative but at least they're colourful.

The sonics are by somebody calling himself Bogg(?) and his music neatly lives up to his name. While the title music can only be described as weird, the in-game music made me thankful that there's a volume control on my television. It's a really ear-grating version of something classical and I can honestly say that it made me feel sick.

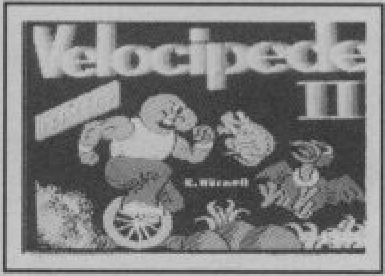
Considering the price *Spiky Harold* is not that bad, it's just that the slow repetitive gameplay and dire music detract a lot from what could have been a good game. Still at £1.99 you could do worse and fans of the genre suffering from the distinct current lack of dedicated platform games should take a look.

Colm Clarke

VELOCIPEDE II

64/128 PLAYERS

Price: £1.99/cass



Play a little game whilst the main program loads.

I hate games like this. It's not just that they're so simple and repetitive that you can actually *feel* your brain suffocating, but, worse than that, they're cute.

You can tell right away *Velocipede II* is going to be cute because the cover depicts a fat man on a unicycle being molested by a football. If that doesn't have you in stitches right there in front of the cashier then just flip the package over and take a gander at the game description: 'Guide Mr. Megafat home on his new unicycle — but watch out the road is long and dangerous and full of meanies with nasty big pointy teeth . . . ' Exactly. If you still buy this then you've only got yourself to blame.

Supposing you do, then this is what you're in for once you have wobbled across the prelude screens. The instructions won't hold you up for too long — 'Jump over the water and look out for nasty creatures.' — and you're into the first lap of Mr. Megafat's homeward journey. The screen scrolls from right to left, you've got your finger glued to the fire button, and Old Fatty bounces over pools and streams blasting indiscriminately at nasty chickens and footballs.

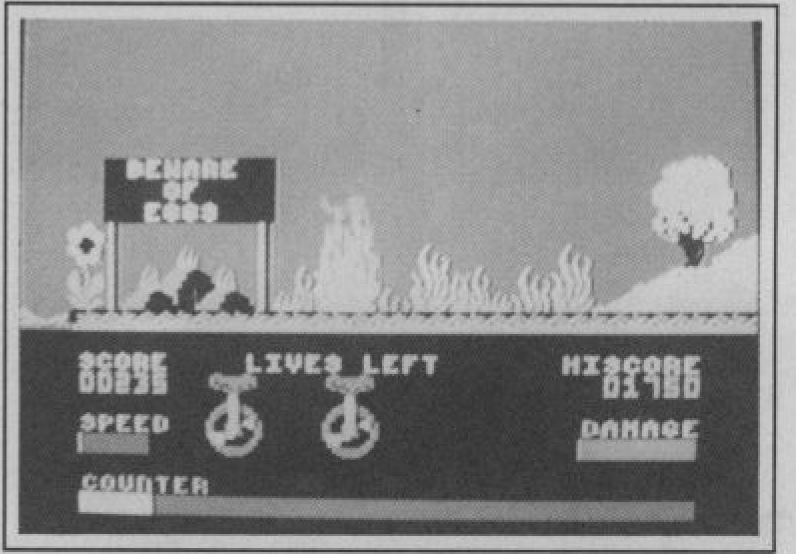
Then you're into lap two and Megafat's off again, wiping out nasty bats, nasty pumpkins and nasty bubbles. The third lap is much the same, and before you know it lap four's finished, you've scored 14000 and some, and it's back to the beginning to notch up an even higher score.

But now your kid sister has popped her head round the bedroom door to see what all the laughter's about, and she takes one look at the jollities on screen and, well, she wants to join in. And why not, it's easy enough — a gerbil could get the hang of it in seconds — and before you can say *Velocipede II* you're both neck and neck in the high score table, and splitting your sides as you steer that crazy bike over the nasty frogs and dogs.

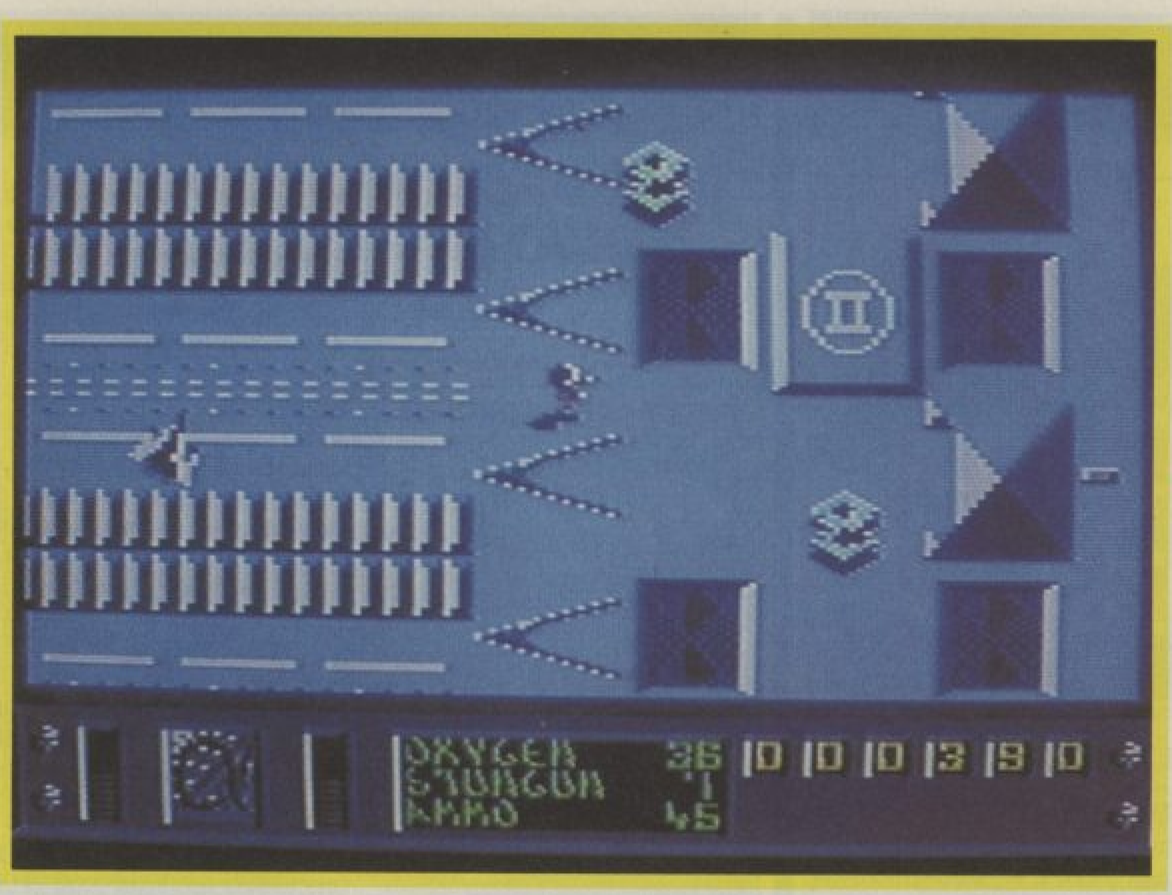
Sooner or later the entire family knuckles down to it, granny too, and you're all cheering as you shoot up those nasty hamburgers and groaning as you fall splat! into the water, and you haven't had so much fun since you played Consequences at brother Jack's 21st.

Bill Scolding

This is your chance to perform cycle stunts only its for real this time.



Graphics	5
Sound	5
Toughness	1
Endurance	2
Value	3
Overall	**3**



To reach each of your fellow astronauts you must work your way through the zones consecutively. This is done by a process of first collecting ID cards and then breaking a code to move on using it at a teleport point.

The cards or kards (the game is full of bad or corrupted spellings) are found by exploring the hangars dotted around the surface. Fly your ship IBIS around the zone and land at points adjacent to the hangars.

Land close to hangars to save time and energy. You don't need to be too exact about the runways or even use them at all.

Inside each hangar you'll find a computer bank, a computer shop and a CIU or Central Intelligence Unit. In many you'll also find a white-coated scientist wandering around. Shoot him once to stun him and then walk over him to obtain credits, items from the shop and a letter of the password which will take you onto the next level. All assuming that the card (you can only carry two) you use is valid.

To visit each of the consoles contained in the hangar simply stand in the correct place before each one. Take care though in some hangars because occasionally robots inhabit them.

Landing the ship and making your way past the multi-coloured blips is one of the most atmospheric parts of the game. It's difficult to resist the urge to explore large areas on foot. Unfortunately many routes are impassable this way which is a pity because it would have been good fun having to get back to the ship.

The hangars are spread all over the zone and your only means of visiting all is in IBIS. A few points here.

PARALLAX

64/128
Ocean
Price:
£8.95/cass
£12.95/disk

Parallax looks like it ought to be a shoot 'em up. Check the insert illustration with a fighter blasting it's way out of the box at you and a first screen with lots of activity going on all around. Your first impulse is to get off the ground and start shooting anything that moves. Don't. Go away and read the instructions.

If you haven't got your own set, here's the lowdown. A space probe has dropped you and four buddy astronauts onto the surface of an artificial world. Everything seems okeydokey until you stumble across some particularly disturbing information. The inhabitants intend to attack the earth. Yike! You must contact your mates, spread across the four zones of the artificial world and destroy the controlling intelligence — a computer.

Still sounds like a shoot 'em up doesn't it? Well, you rarely need to use your fire power. The main thing is to stop energy loss from destroying you as various ships and blips drain it away or you do the job yourself by bouncing off the zone walls.



Enter each hangar and shoot the scientist for his kard. Use this to gain credits and ID info.



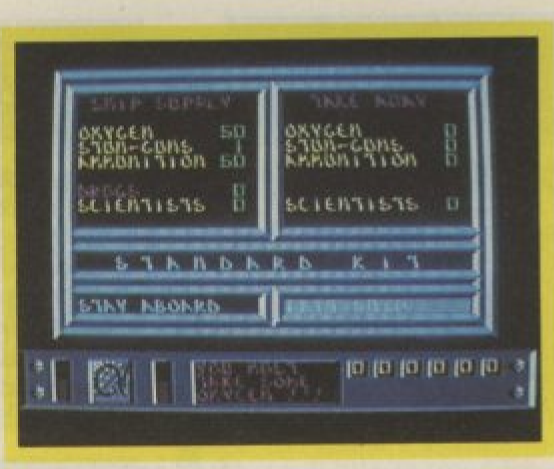
Remember to put your landing gear up and down each time you take off and land. Trying to land with it up causes you to wobble around all over the place and incur unnecessary damage. Putting up your shields is pretty important as well, even though they drain your fuel more quickly.

What we have here is a sort of graphic *Mercenary*. There are no similarities in terms of style but the basic idea is consistent with the escape from Targ theme. Graphically of course it's different, although equally pleasant, to look at. The only real flaw is that the screen is a bit busy. All the alien ships and drifting blips give it a flashy effect which can prove a bit confusing — deliberately so, no doubt.

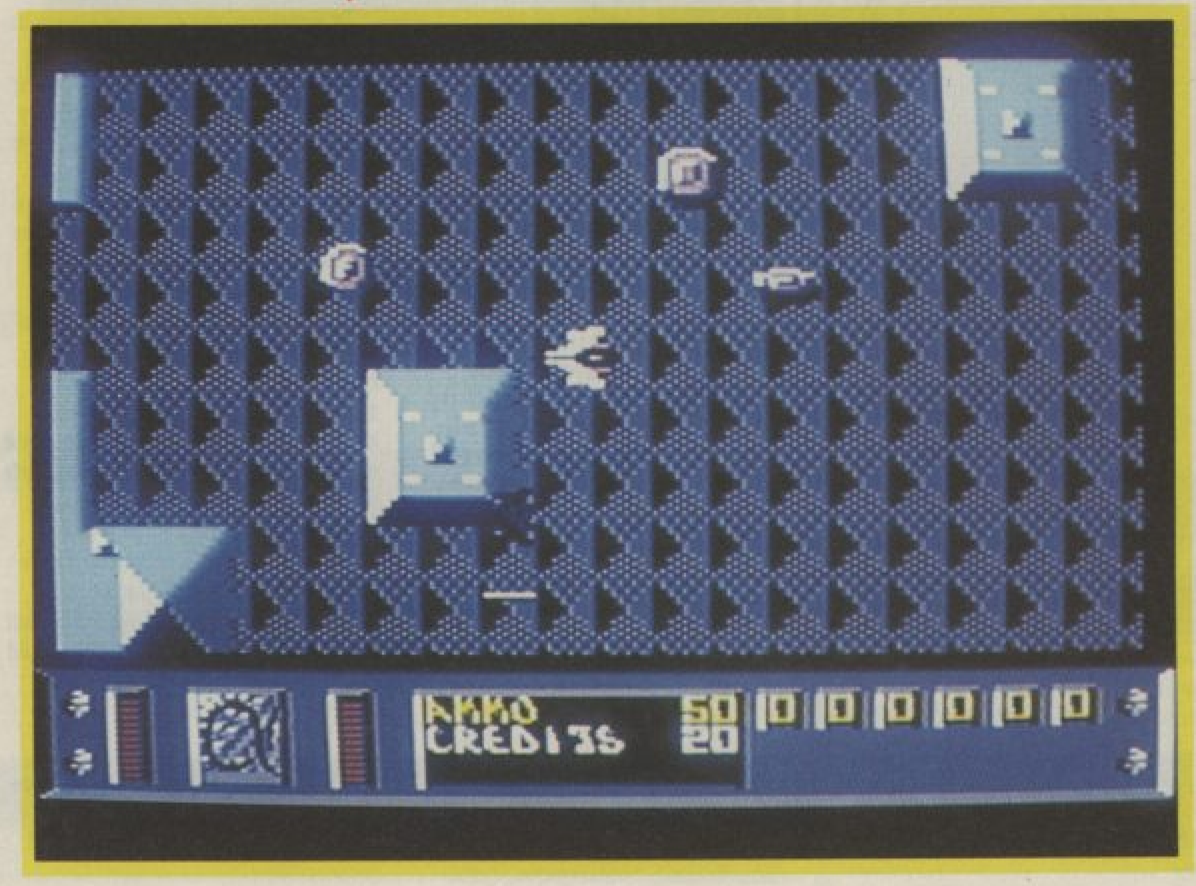
The game's one great gimmick is its 3D sense of depth, not just simply depicted with a shadow effect, but actually allowing you to fly beneath the gridwork (this acts as land in each zone) at one moment, and then out and above the next. You're reasonably safe underneath, but that's the only real use I can find for doing it. I felt that maybe a bit more could have been made of this impressive trick. Nevertheless it's such good fun that you'll find it difficult to resist when you first get stuck into the game.

Other effects include black holes which suck you in and chuck you out a bit further along the way.

Once you've landed you'll need to take some kit with you.



Much of *Parallax's* appeal relies on flying around and exploring its atmospheric zones.



Hyperspace ports do the same thing, but they spit you out further away to some random location.

Sound is up to the usual Ocean standards, with a particularly nice tune that playes inside each hangar. Must be a tannoy linking them I guess. It's about time the powers at Ocean let Martin Galway stick some new loading music on a game though.

The opening section features some pretty eye squinting graphic effects and another hypnotic little tune.

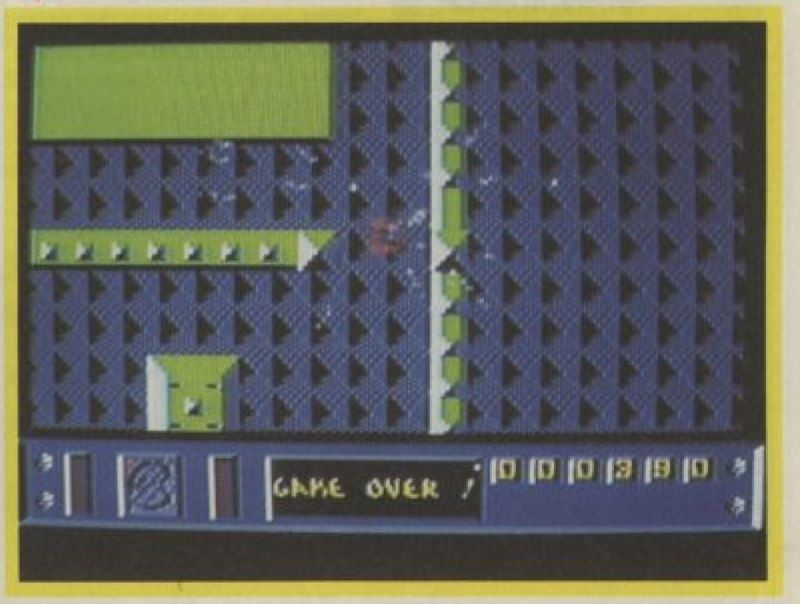
Parallax is cleverly deceptive. I feel it looks and plays a lot better than it really is. What at first seems to be a game of screen star potential turns into a very standard arcade adventure when you strip away the graphic gimmicks that it's wrapped up in. I found myself tiring of the explore-land-enter-hangar-and-collect-card-leave nature of the game. Maybe a bit more of that blasting which the cover hints at would have made it a better combination.

Mike Pattenden

Being able to fly beneath the surface is impressive, but it's of little use.



You ran out of luck. The game becomes increasingly unplayable as your energy wears out.



	1	2	3	4	5	6	7	8	9	10
Graphics	■	■	■	■	■	■	■	■		
Sound	■	■	■	■	■	■	■			
Toughness	■	■	■	■	■	■	■	■		
Endurance	■	■	■	■	■	■				
Value	■	■	■	■	■	■	■			

7 Overall

JEEP COMMAND

COMMODORE 64/128
BUG-BYTE
Price: £1.99/cass

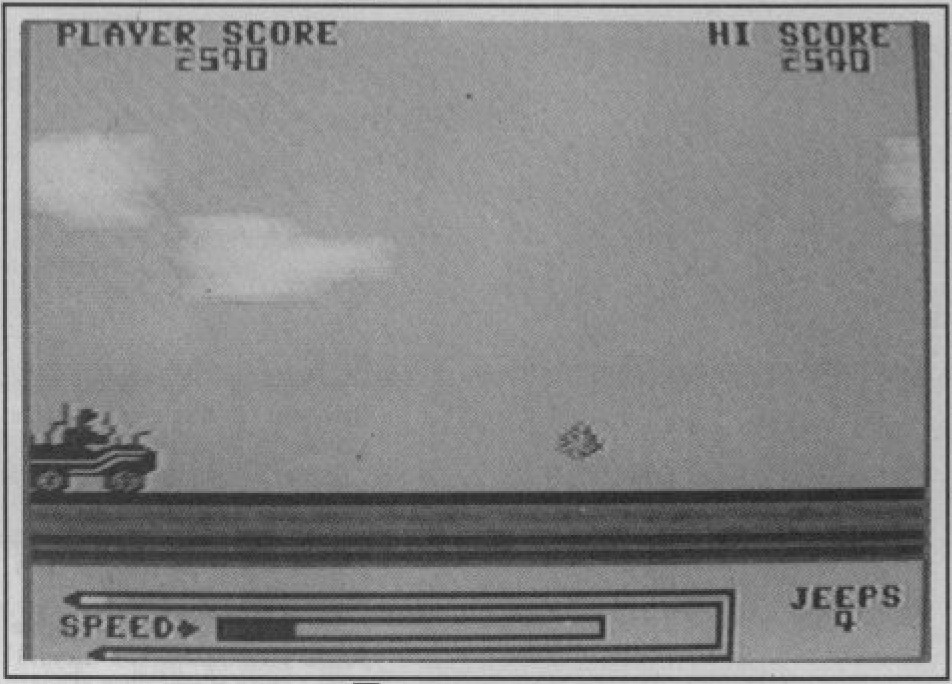
With the arcade trend rushing back into the market, Bug-Byte have decided to jump on the bandwagon with their own unofficial version of *Moon Buggy*.

Moon Buggy or rather Jeep Command was in the arcade a good few years back so many of you may not know much about it. For those of you who don't, here is a quick run through.

You take control of an army jeep and must travel safely back to base through enemy territory. But all the way there are problems you must face. These may come in any form from bombs to balloons.

To avoid these and other such troubles you can jump over them, but how high do you need to jump? Well, you'll have to work that one out yourself but I can tell you that the faster you go, the higher you'll jump.

But as the saying goes *(Too many cooks spoil the broth? — Ed)* jumping doesn't get you anywhere? *(What? — Ed)*. You're going to need fast fingers too as bombs are not easily jumped!



Jets whizz past overhead in a blur as our jeep commander blasts an oncoming meanie with his bonnet-mounted gun. Watch your speed build up at the bottom. It's good stuff for the money.

To complete the game you have to get through fifteen odd different sectors which isn't going to be easy because after one night's solid play I'm stuck on sector seven! Bug-Byte have, with people like me in mind, stuck in a bit of help in the form of an option which lets you start from the same position that you left off when you score over 50,000.

And to show all cynics that I really am a warm-hearted person, I will return the favour by putting out a plea on Bug-Byte's behalf: does anyone out there know how to write a high-score facility. 'Cause Bug-Byte obviously don't'. (Call yourself a software house?)

Apart from that I only really have one other gripe about the game. I found it quite difficult to believe that a tiny balloon or even a pebble could

ELECTRIX

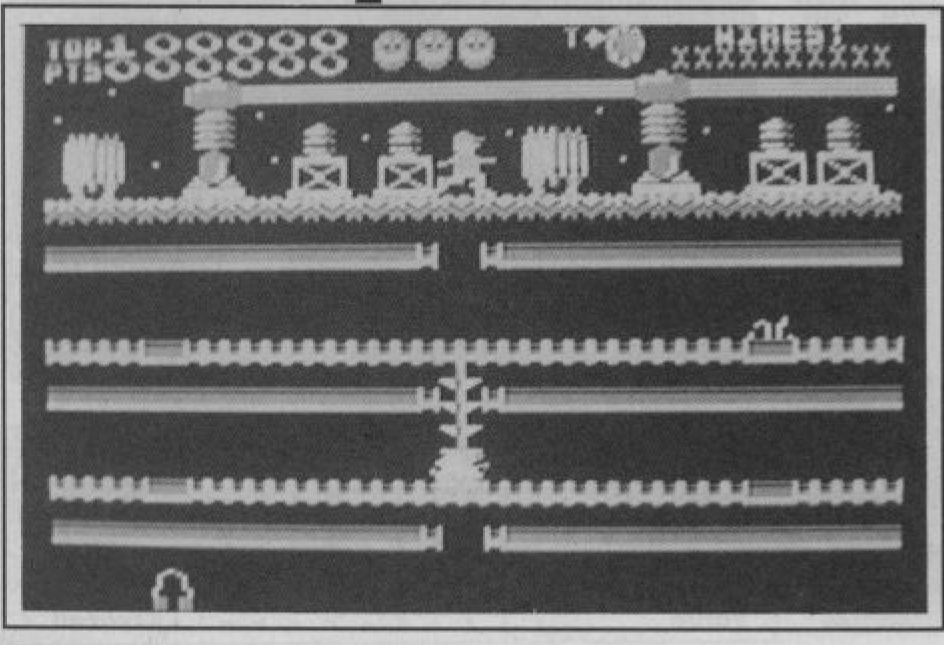
COMMODORE 64/128
PLAYERS
Price: £1.99/cass

Do you remember when practically all computer games feaured comical little labourers with big caps and bigger noses, who swarmed up and down ladders brandishing spanners? They all had chucklesome names like Technician Ted and Miner Willy, and never seemed at all perturbed at finding their place of work swarming with peculiar mutant flying beings.

Well, if you don't, then never fear — Players Software has captured all the madcap mayhem of those halcyon days in *Electrix*, a tear-jerking trip down memory lane.

Electrix stars Murdock the Mechanic and, no, it's not set in Fortress Wapping, but in the Los Angeles Central Powerstation, which 'ruthless vandals' have sabotaged and 'all the electricity is slowly diminishing', as the inlay instructions so quaintly put it.

And — yes, you guessed — Murdock, big nose and all, has to put things right again so 'Los Angeles can resume normality'. Visitors to LA might think that a rather tall order, but our flat-capped friend is not to be deterred, and off he waddles into the fray.



That's Murdock, right at the top amongst the machines. A spark can be seen on the second lever (right) and a nasty making for the ladder on the bottom level. Fairly average platform fare here.

The LA power station is constructed from a number of uninteresting levels and ladders along which mutant electrical components buzz along happily. They've got amusing names like Sparx and Never Eddy and on contact with Murdock light him up like a firework. Where upon he dies.

Electrix has none of the complexity and multi-levels which made those earlier games so popular, and the only variety offered by the game is that on higher levels the rampant electrical components come in twos and threes. The game is played out in shades of blue and grey, with a spark of colour whenever Murdock



▲ **Bug Byte-Argus are beginning to look like a winning combination where cheapos are concerned. Nice title screen for a reasonable conversion of the old arcade classic — Moony Buggy.**

knock over a four-wheel drive jeep, be it Land-Rover or Suzuki.

Enough moaning because I like this game. It brought back the nostalgia of when a game was a game and the biggest problem you had to work out was how to stop the joystick from becoming too sweaty. A fun game with some great tunes. It's worth its tag.

Ferdy Hamilton

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

7 Overall

meets his maker. No great advantage is gained by playing this on a colour TV.

One of the redeeming features of the game is its speed. Murdock really hammers along those platforms. Unfortunately, even this aspect of the game is let down by unconvincing graphics.

Sure, it's reasonably difficult, but then so is picking your toes with your teeth. Otherwise it has no redeeming features whatsoever. It's about tiem that software companies realised that no-one's buying this bilge anymore, budget price or no budget price, and stopped cluttering up the store shelves with it.

Players is a new range of budget titles from the Interceptor stable. As such they are to be welcomed to the games scene.

The quality of budget titles has been climbing steadily all this year. In theory this competition should make the games even better as Mastertronic, Americana, Classics, Firebird, Creative Sparks and a host of other tiny companies compete for sales.

Players are going to have to pull up their socks quick though if they are to stay in the running.

To Players credit they have done something really neat that I don't see much on games these days — budget or full price — a game to play whilst the main program loads. Sure, it was nothing to write home about, but it kept me entertained far more than any title screen could however wonderful the graphics. Well done Players.

Bill Scolding

Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

3 Overall

GALAX–I–BIRDS

COMMODORE 64/128 FIREBIRD

Price: £1.99/cass

Galax-I-Birds is, surprise, surprise, a copy of the unique arcade coin-op Galaxians. This game was the next big shoot 'em up after Space Invaders and people used to rave about the graphics saying how wonderful it was that the aliens were multi-coloured and fluttered all over the screen rather than edging down towards you in neat rows.

I don't know what's happening to Firebird's budget range. We all expected great things after the two Cheapos of the Month in a row in the shape of *Thrust* and *Raging Beast*. Since then its all been a bit iffy.

After reading the rather short scenario, I reluctantly loaded this THING into my trusty 64, which seemed to scream when I placed the tape in position. On waiting about a minute, I was presented with a loading screen, or rather an excuse for one. There on screen was a large bird *(Yeah, Yeah!! — Ed)* with white wings and a very mean look in its eye. (Oh that kind of bird).

I was awoken, by the sound of beeps and bips, which I thought the 64 couldn't manage, even with the amazing Sid. It must have been in real pain. Anyway apparently it was the 'Save the World' syndrome again, so I hit the button to start.

My ship popped up, and started to fire away at the white birds, which looked like smaller versions of the title page. The first thing that struck me was the fact that my 'Man' looked like the ship from Uridium, after it's been blown up. Just change the colours and a few details and I bet Mr. Braybrook could sue.

As you probably guessed from the name, this game is a Galaxians rip-off and it is set out in the same sort of manner, just thought I'd let you know.

I quickly dispensed with the first wave, only dying once, but I put that down to being stunned by the absolutely terrible graphics. The second screen features the same birds, but in different colours. But fear not, as there are many kinds of aliens some of which look like the guy from Fist in real agony!

I lost the rest of my men, but decided to have another go. Why? Well we are supposed to play the game at least twice. Then a funny thing happened to me, I became indestructable! It seems the program had crashed, and I could fly straight through the aliens. Weird.

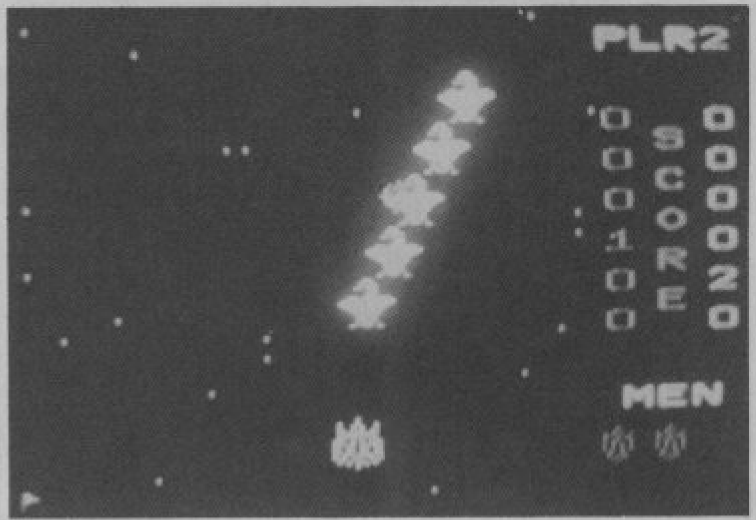
Loading the game again, I found the same problem happened again after two or three goes. This must be a serious bug.

Overall, Galaxi-I-Birds is, how you say, pathetic, the graphics are poor, sound is terrible, and the gameplay is downright non-existent.

Don't buy it. There's still plenty of things you can do for two quid.

Chris Cain

The Galax-I-Birds look more like a set of flying plaster ducks. ▼



Graphics	1 2 3 4 5 6 7 8 9 10
Sound	1 2 3 4 5 6 7 8 9 10
Toughness	1 2 3 4 5 6 7 8 9 10
Endurance	1 2 3 4 5 6 7 8 9 10
Value	1 2 3 4 5 6 7 8 9 10

2 Overall

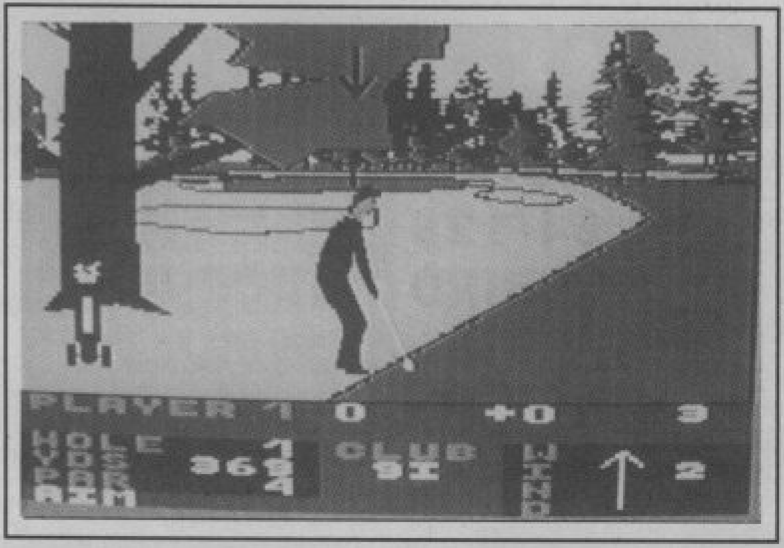
● HOLE IN ONE

64/128
M A D Games
Price: £3.99/cass

I play most of my golf in the rough, which is why I've taken to *Hole in One* — it's a very rough game. But, "... it knocks other golf games into the rough", claim the mad guys from MAD. They've obviously just come out of a bunker and haven't yet heard about *Golf Construction Set* and *Leader Board* (venerable hush).

Hole in One is like playing pro-celebrity golf without the pros or celebrities. Your golfer is lousy, the clubs seem none too good and holes look remarkably similar to each other. On top of that, the players aren't wearing loud trousers and one of them has a grey face — he must have played before.

Still, the programmers prove they know a thing or two about golf by providing us with an 18-hole course, a full set of clubs (including golfbag), a choice of one or two players, full information about each hole (distance and par) green tilt and wind direction indicators.



◀ In the rough, that goes for the whole game.

And they know that golf courses are usually green: you get a fairway (green), a green (light green), trees and shrubs (darker green) — but they lose points by making shrubs look like Crimean War army tents. They also know golfers keep their clubs in golf bags because you actually see your man striding up confidently to pluck out the club you've chosen.

And now for the funny bits: the swing has got to be seen to be believed, so has the zig-zag flight of the ball. It doesn't seem to make much difference what club you choose because there's no real way of judging distances. Compensating for windspeed and wind direction doesn't have any effect either.

When you get to the green (probably many shots over par), you can watch in amazement as your ball wriggles like a snake towards the hole. The putting sequence is so ill-conceived that you could be inches away from the hole, take an almighty swing and still pot your ball (oops, wrong game).

In case you're still determined to play, I'd better tell you how shots are set up. Using your joystick, you choose a club, set direction, pull back the joystick for power of swing and then push forward to hit the ball. That's it.

If you really like playing golf, don't bother with *Hole in One*, you'd be better off playing with an umbrella, a ping-pong ball and a tea mug.

Bohdan Buciak

Rating	Score (1–10)
Graphics	6
Sound	2
Toughness	7
Endurance	2
Value	3
Overall	**3**

● CLEAN UP TIME

64/128
PLAYERS
Price: £1.99/cass

As you probably know by now, Interceptor habitually tag on a play-while-you-load game, even on their budget label. In this instance it's an annoyingly difficult version of *Painter*. While I was still fumbling around with the brush strokes, the main feature popped up ... it turned out to be a classic ladder-maze program on a par with most of that style of game which was quite popular a year or so back. I was sufficiently interested to work my way through six levels (and you thought reviewers flagged after level one).

This is the picture. You're a janitor with the stupendous task of cleaning eight factories before clocking-on time. There's litter scattered about four floors with the promise of more to come from the litter bugs which, of course, swarm about everywhere.

It's a well known fact that knowledgeable cleaners tend to carry plasma guns to cope with any emergency (Richard Branson are you taking note!), for should you bump into a nasty, be it an old tin can or perhaps an electric spark you lose a life. Failure to complete the sweeping process within the allotted time gets you despatched to that Great Broom Cupboard in the Sky.

For dire straits you have three smart bombs which temporarily clear the screen of marauding trash monsters. Each screen features a change of colour and decor with differente sprite data for the monsters, yet they are pretty similar.

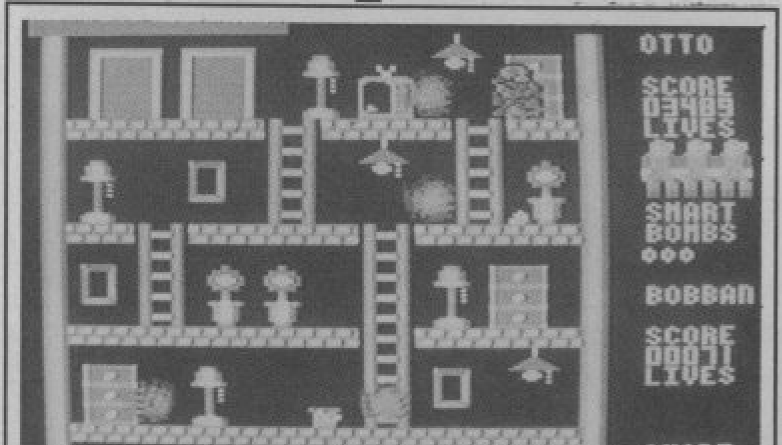
Mention must be made of the music; I found it varied enough to be entertaining but never scintillating. But where the game really scores is in the two-player department. With a pair of joysticks working away there's so much more going on. The fun is compounded making the asking price a real snip.

The insert promises some sort of special event every two screens. That must refer to the "cartoon interludes". Never mirth-making at the best of times, they become every more tedious.

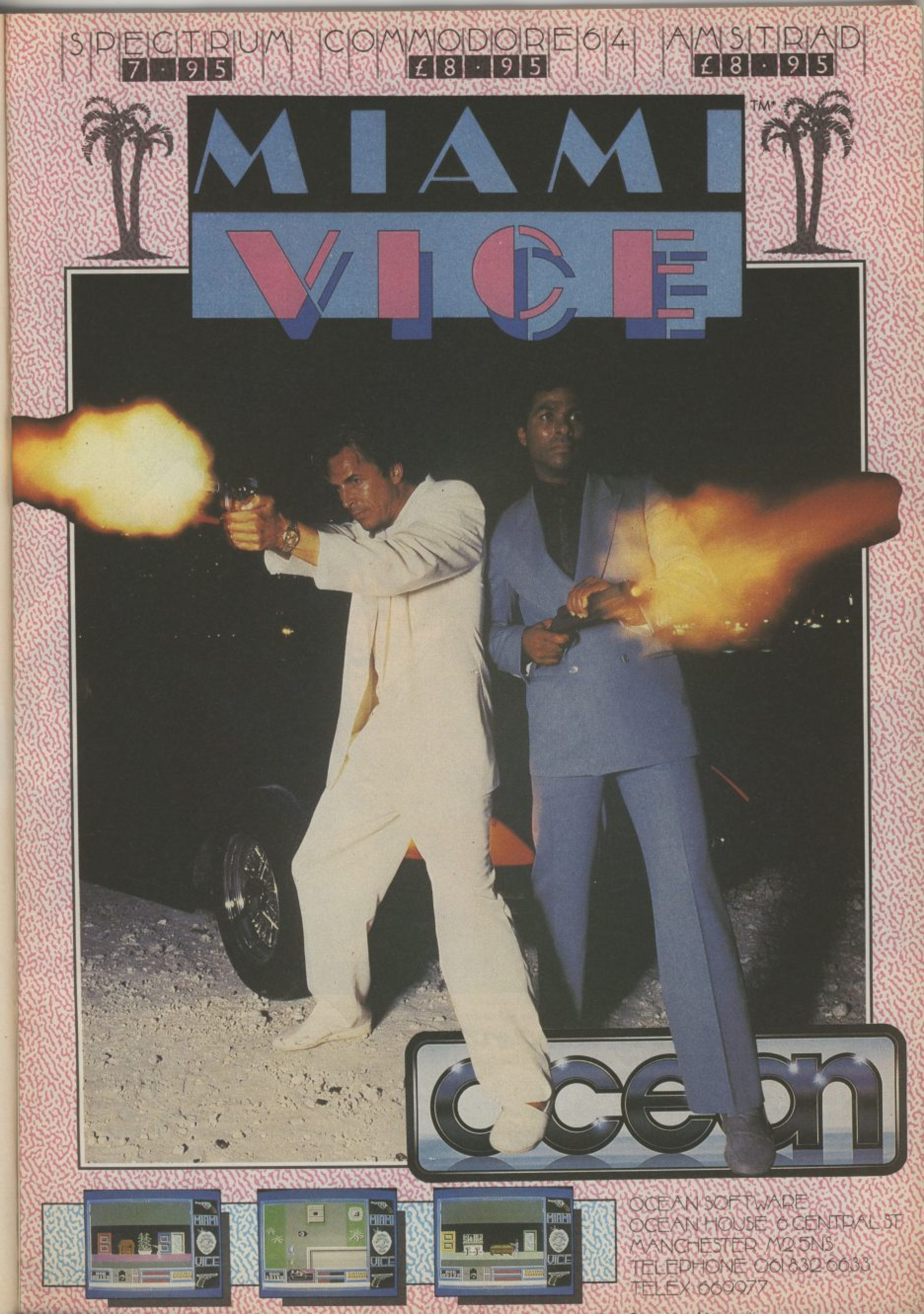
I came across one bug. It only happened once ... my gallant cleaner declined to come through the door. It's beyond my ken to say if it was a hiccup in my 64 or a fault in the program. Why quibble?

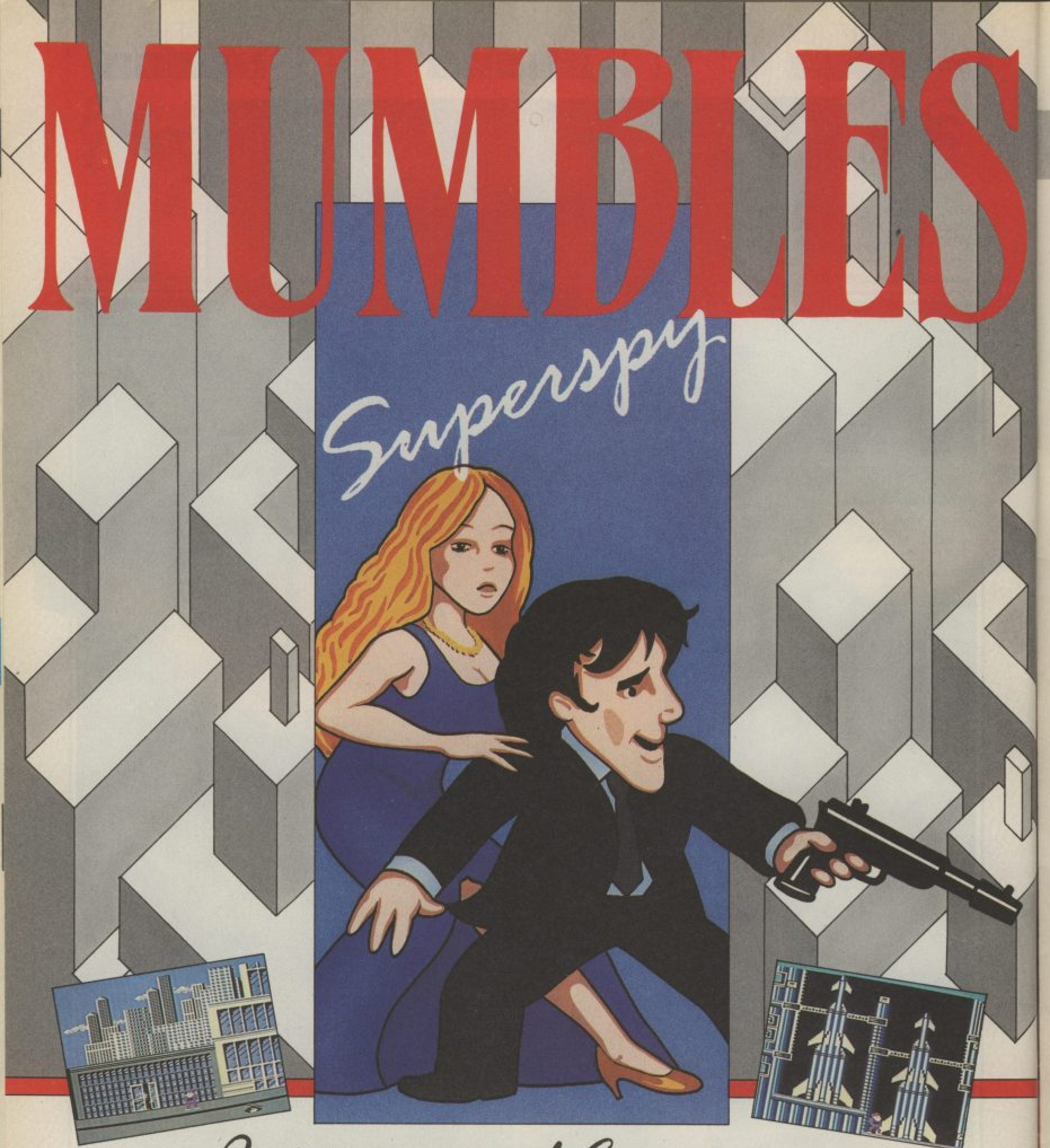
Laurie Sampson

Cleaners with plasma guns? Weird. ▼



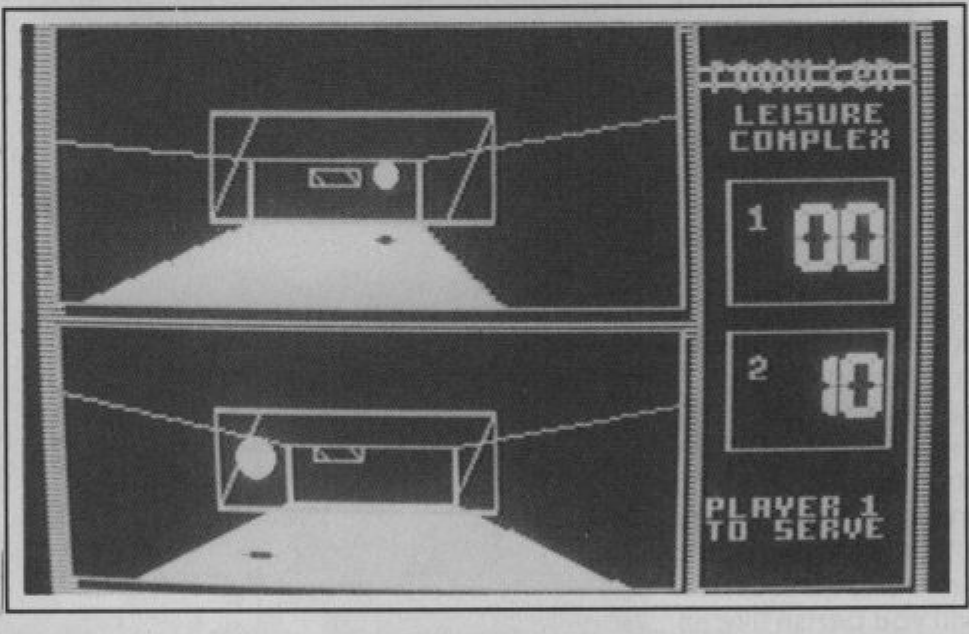
Rating	Score (1–10)
Graphics	6
Sound	5
Toughness	6
Endurance	5
Value	10
Overall	**6**


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ROOM TEN

COMMODORE 64/128
C.R.L.
Price: £9.95/cass



If you look at the score board on the right of the screen you can see that Ferdy is 10.0 down. What a performance.

Dear oh dear! After the marvellous Tau Ceti look what's happened to C.R.L. Room Ten is . . . well? . . . rubbish. Probably one of the most pathetic games I have seen for this price in the last six months.

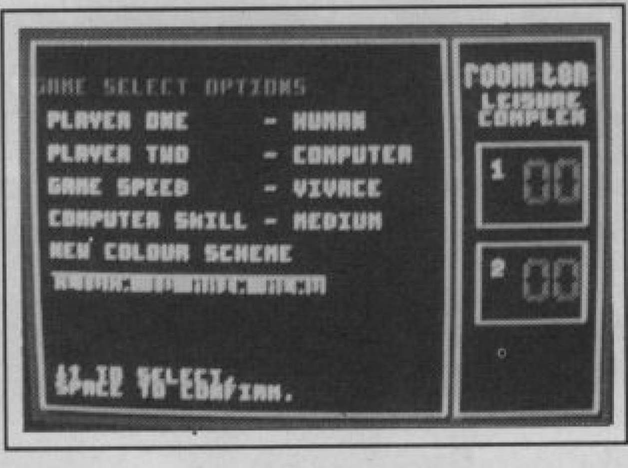
Ironic perhaps that the designer should be none other than Pete Cooke of Tau Ceti fame — what a waste of credibility!

What then is Room Ten? Far, far away in a distant galaxy just north of Uckfield, live a group of caring people called the G.L.C. (so that's where they went to!). These were caring people who used to set up sports facilities for the underpriviledged. One sport in particular though is what Room Ten is centred around. Glyding. No, not the type where foolhardy people jump off incredible heights clinging to an overgrown kite. Galcorp Leisure Corp (to give them their full title) have devised a safer version which is a bit like low-gravity table-tennis. Glyding is played in a room or rather "cell" of 60×80×20 metres. The room that it is usually played in is Room Ten in the leisure complex which is where the rather irrelevant title comes from.

Each player controls a bat at each end of the room and the object of the game is to shoot a ball onto your opponent's wall while preventing him from hitting yours with your "bat". The game uses a split-screen display, the technique will be familiar to players of Activision's "Ballblazer" to which some may say Room Ten is similar.

incredibly slow and unresponsive.

Basically what all this futuristic drivel about the G.L.C. etc. boils down to is an excuse to play a 3-D version of the old T.V. game consoles "Tennis" you know the one played with paddles, a bit like that old favourite Breakout. The only



Various options add little to the game.

The top half of the screen shows player one's bat in the foreground with your opponent's shown at the back of the screen. The bottom half takes the opposite viewpoint as if there were a camera at each end of the room.

A clever idea although the movement of the ball could hardly be described as smooth as a baby's bottom.

To win a game of Room Ten you must score thirty five points, five points being awarded for each hit.

Don't expect to do any of your scoring with your joystick as it is

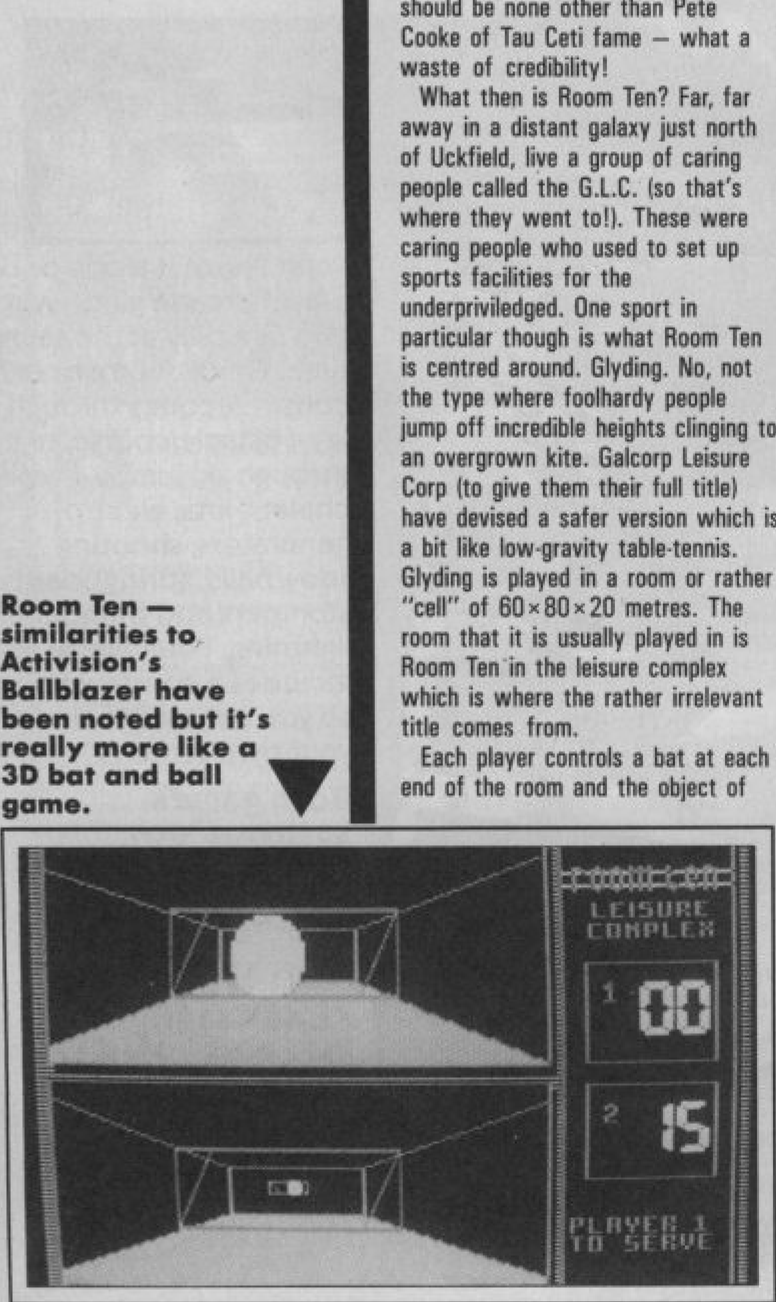
difference being the slight improvement in graphics and sound (notice the slight!).

To try and improve this depressing effort C.R.L. have chucked in a few options none of which make the game any more enjoyable.

Options include the game speed and also "Change colour scheme" which makes no exceptional improvement to the graphics which are to say the least dull. The other option has no great use unless of course you happen to be French, German or Dutch. Yes, it's a language change! Auf wiedersehen.

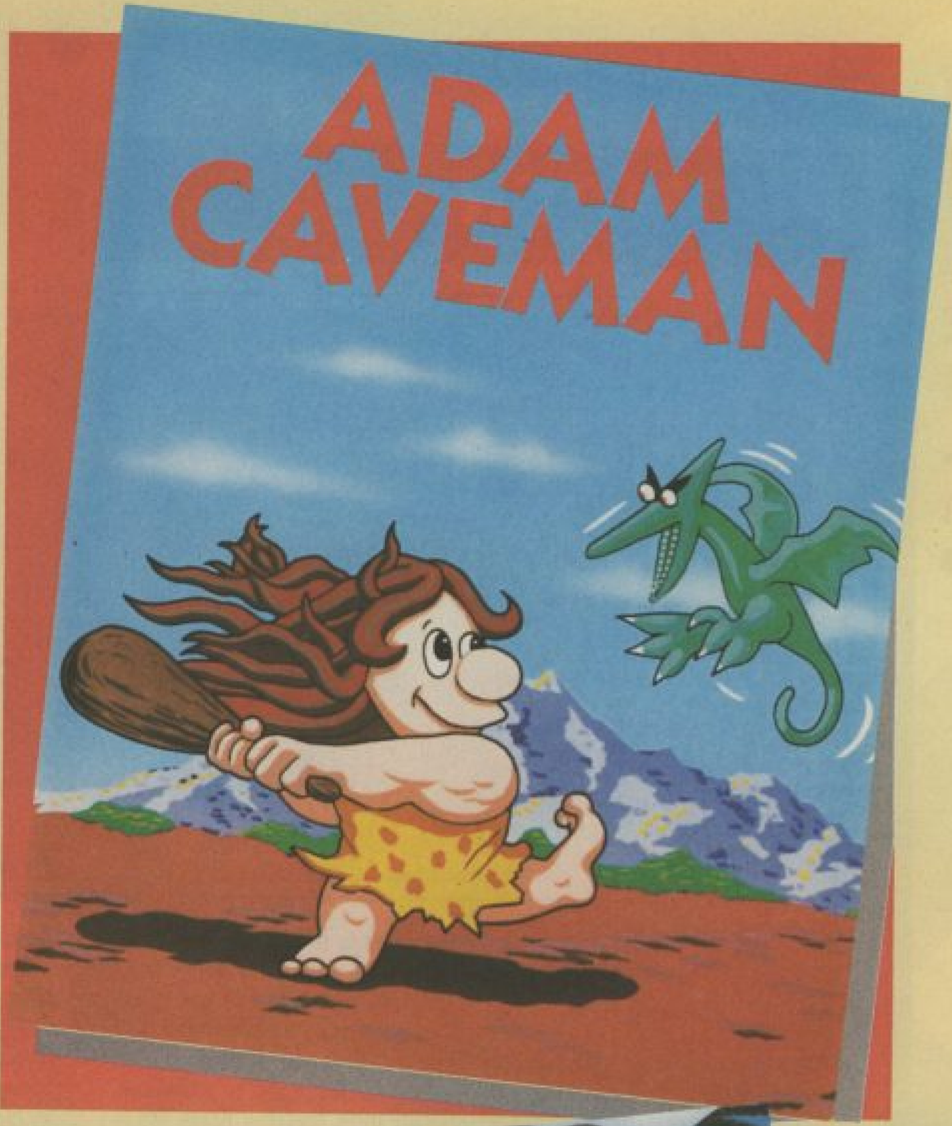
Ferdy Hamilton

Room Ten — similarities to Activision's Ballblazer have been noted but it's really more like a 3D bat and ball game.



Graphics	1 2 3 4 5 6 7 8 9 10	
Sound	1 2 3 4 5 6 7 8 9 10	
Toughness	1 2 3 4 5 6 7 8 9 10	
Endurance	1 2 3 4 5 6 7 8 9 10	
Value	1 2 3 4 5 6 7 8 9 10	3 Overall





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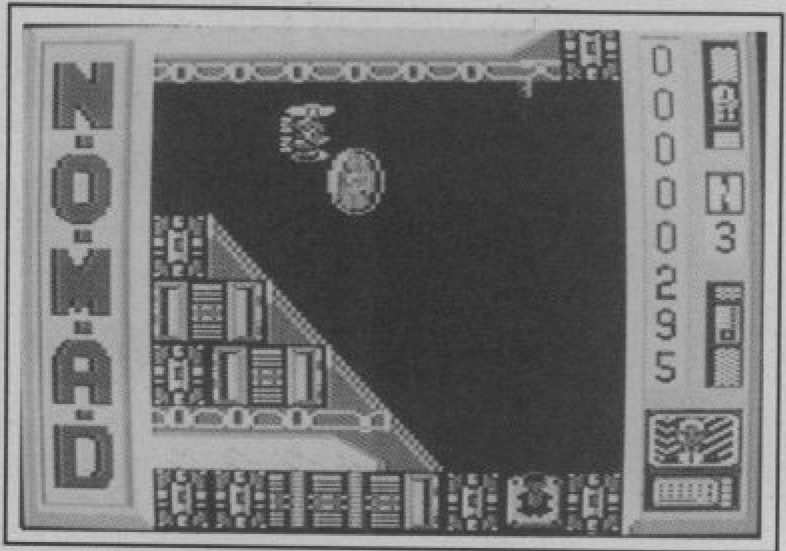
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One of the many shapes of the N.O.M.A.D. — he's the one on the left.

N.O.M.A.D.

64/128
OCEAN
Price: £8.95/cass

What a strange game! Is it an arcade adventure or a shoot 'em up? I'd go for arcade adventure, but then, who cares anyway!

Somewhere in the vastness of space (and that's quite vast!) lives a man, a very evil man) his name is Cyrus T. Gross. This man is the embodiment of all that is criminal, he lies, steals, murders, and he even cheats at cards!

Now what about N.O.M.A.D.? Well he, or rather it, is a war droid which has been especially designed to seek out, and destroy Mr. Gross once and for all. You must guide this droid through the four sections of Gross's world, towards the hiding place of Cyrus T. himself. Your droid is equipped with the usual bumph, anti-grav pods, twin lasers and all that, so this should be easy. Wrong.

Being the cad he is, Gross has lots and lots of little toys that would just love to blow you away, and if you're too slow, careless or just plain unlucky, they will. Once started, you will find yourself on a pretty ordinary looking screen, in fact all the screens in this game look the same, only with different colours.

Control of the droid is a bit tricky. The guy who programmed it to walk should be shot, if the droid hasn't done this already for being cursed with such strange movement. Pushing forward on the stick will make your droid move forward, simple enough, but try to turn around and it's fun, fun, fun all the way.

You'll find that most locations are guarded extremely well, with lasers on the walls, homing missiles and other nasties. To progress further along, all you have to do is shoot anything that moves, and anything that doesn't come to that. Once you have shot all the things in a location, just follow the path.

Sometimes, you will find a gate which will need opening for you to proceed. All you have to do is look again at the locations you have been through and there should be a switch, you can't miss it really it's big enough! But just to make it harder, not every switch opens the gate you might think it does, thanks to the knackered maintenance droids.

This sector is quite big and you will find that it takes some time before you master how to get past some of the wall lasers. But when you've sussed the movement, and can handle the lasers, just follow the path as before which isn't too difficult because there are no divisions in it, no forks, it's just one long road going to. . . .

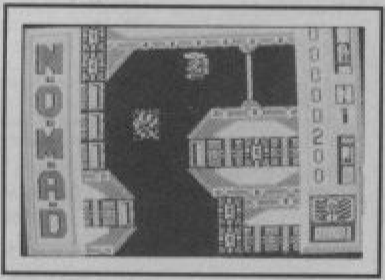
Sector two has a stunning resemblance to section one only with Channel Four signs and the odd toe-tapping frog decorating the walls. This time you will see that the path now actually does split, into three different tracks and its up to you to decide which one you'll take.

I decided to take the one going straight across, as going up or down is a risky business in this game. You may for example go up by pushing forward and then find yourself turning around and zooming into a nasty-looking pod firing energy bolts at you! Following the path, I kept on destroying everything that was thrown at me and just when I thought "This game's a piece of cake" I was blasted by a horrible round thing that was sitting on the floor.

I found myself in one of the locations I had previously cleared, which means that this must be a marker location — better than going all the way back to the start. So I was soon back where I had left off and I took my revenge on that blob.

Suddenly, I had the distinct feeling that I was going round in circles, and I was right. I am a droid who is getting nowhere fast. This was getting rather frustrating, when the game sensed that I was confused and decided very kindly to bring in a couple of new features, magnetic walls and a blue football with blonde hair and glasses!

Magnetic walls pull you towards various lasers on the screen and should you get too close to one of them, POW, one life gone. The blue things just bounce around waiting for you to put them out of their misery. One thing that makes this game a bit difficult though is any contact with



How you gonna get through that door?

the enemy is instant death, no second chances.

But after the introduction of these two additions it was back to the old shoot, flick the switch, and follow the path routine.

The surprises N.O.M.A.D. throws up just when you're getting bored gives this game some staying power, but it doesn't take long for things to get a bit repetitive, but if you stick with it, you may find some interesting surprises.

The graphics, although fairly simple are colourful nonetheless. The sound however is a wonderful tune to start with but it gets the volume control treatment after a few goes. There is a way to turn the music off, but that involves a fairly dodgy option control.

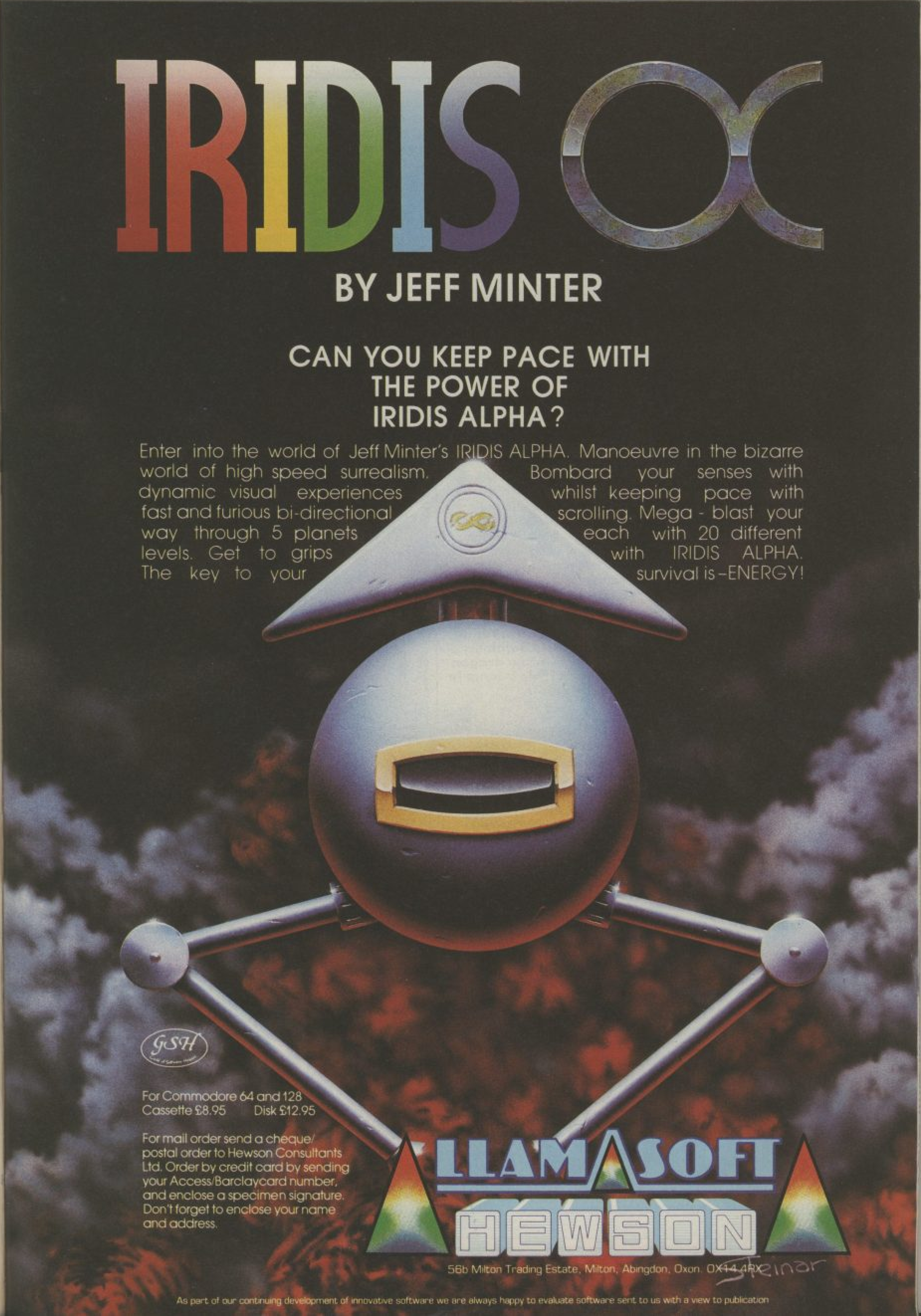
At first I thought this was more like Oh NO!. MAD but it does grow on you, if you play it long enough. It's reasonably addictive, frustrating and not too complex, but it offers no surprises or thrills for the seasoned gamer.

Chris Cain

That's not a gun on the floor — it's a switch for opening doors.



	Rating (out of 10)
Graphics	8
Sound	5
Toughness	7
Endurance	7
Value	6
Overall	**7**

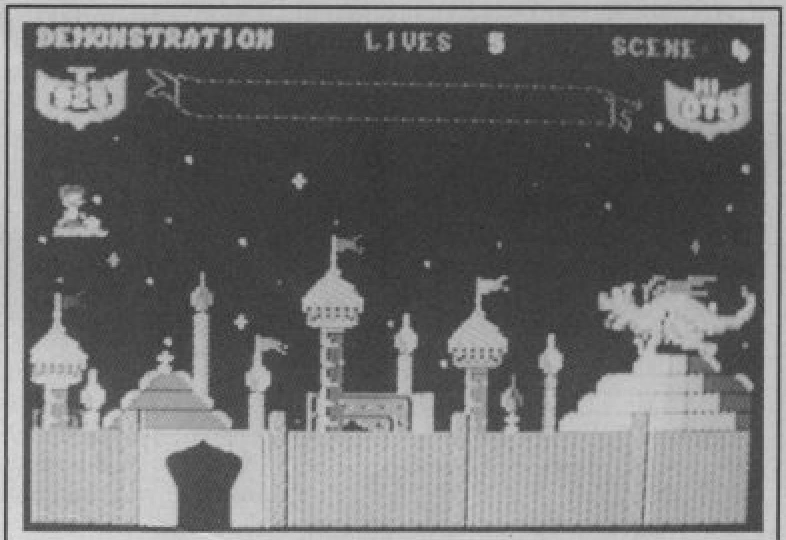


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● THE LEGEND OF SINBAD ●

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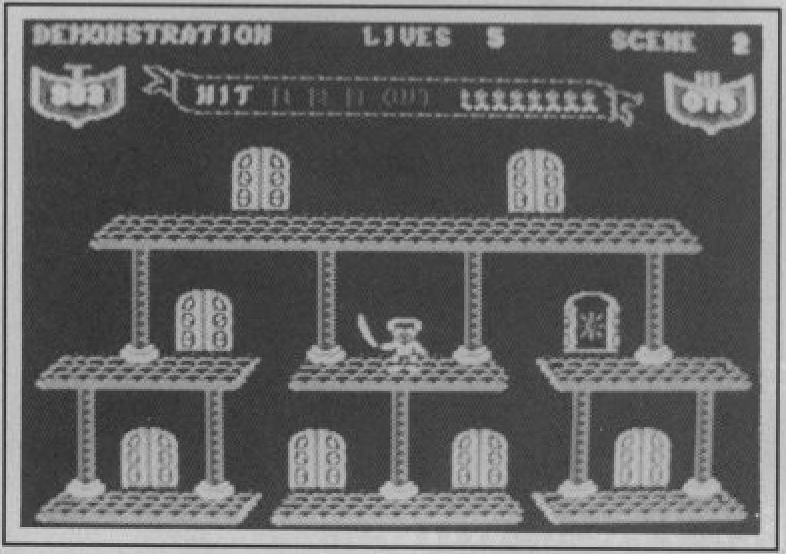
Occasionally I get a bit bored with blasting Zongons or saving the planet Bongon from the Wongons and Plongons. So *The Legend of Sinbad* sounded like a breath of fresh air. I've visions of sitting bloated in front of the telly watching the umpteenth Christmas showing of the film. Woosh, your wish is my command, oh master.



Final confrontation — nasty Salabim turns into a dragon with a blow-lamp in its mouth.

And cue swirling Eastern music — the legend in question concerns the evil Salabim (the one with heavy eye-shadow in the film) who has kidnapped our hero on his travels. Salabim nabs Sinbad's exotic treasures and locks him up in his castle dungeon.

Sinbad must regain his pile of jewels, get out of the castle and make it back to downtown Baghdad. The game splits this mammoth task into five sections which amount to five separate games. Luckily they all load at once so there's no messing around to do with different sections of the tape.



Inside the castle, brandish your sword like Errol Flyn and finish off the palace guards.

Castle Dungeon: Disappointment here — it's a maze game. Sinbad must dash through the dungeon corridors, collect his treasure and two keys to open the dungeon doors. The usual set of nasties (snakes, guards etc.) try to do him in, as do quickly opening and closing doors.

Inside the Castle: More disappointment — this one's a platform game. You've grabbed a sword just in time to defend yourself against the guards as they pop out through the numerous doors. Use your joystick to make swashbuckling swings and jump around the platforms. Make your way down to the flashing lamp to go further. There's nothing special here.

In the Desert: Your camel has got to be seen to be believed — not a pretty sight. Anyway, you use your gunsight target to zap the various nasties (birds, scorpions) that attack your camel train as you cross the desert.

Above the City: Disappointment continues — this one's a shoot 'em up. You're getting closer to home so Salabim sends out the heavy mob in the form of giant roc birds and guards on flying carpets. You've got your very own aero-axminster to fly past and shoot the aforementioned aerobatic nasties.

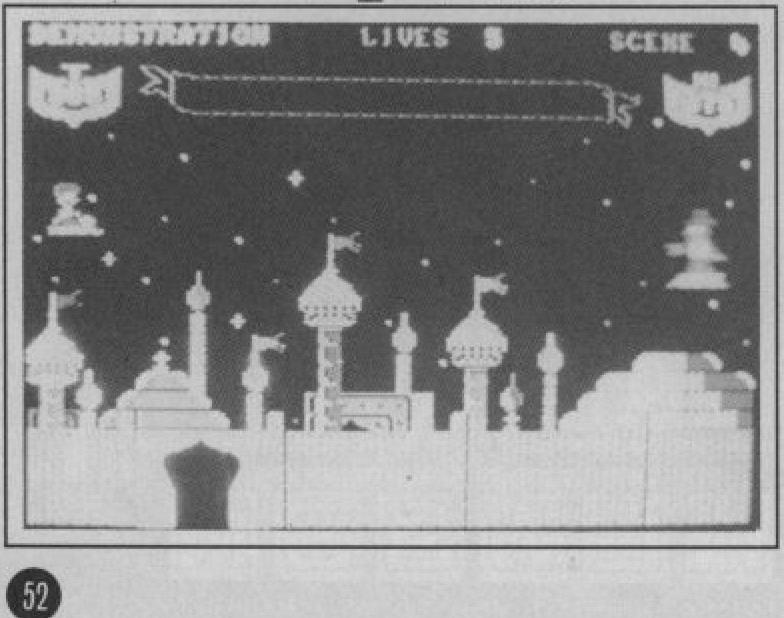
Above the City (again): Same screen but different nasty. Salabim changes into a fire-breathing dragon in a desperate last gasp *(ahem — Ed)* attempt to stop you getting back. Dodge the fireballs (they look like sardines) that he breathes at you.

There's nothing at all special about Legend of Sinbad. Its five games in one format would have been good news as many years ago. Gameplay and graphics are competently done and the quality music is an added bonus. In fact, there's a different tune for each section. But the game's difficulty (it's pretty tough) just isn't sufficient to hold interest.

You do get a demo mode that shows all five sections — possibly to inspire you to carry on? And you get a code when you complete a section so that you don't have to start from the beginning again. And that's it. Now where did I put my copy of Plongon's Revenge?

Bohdan Buciak

Not so much a dogfight but a carpet fight with guards and roc birds.

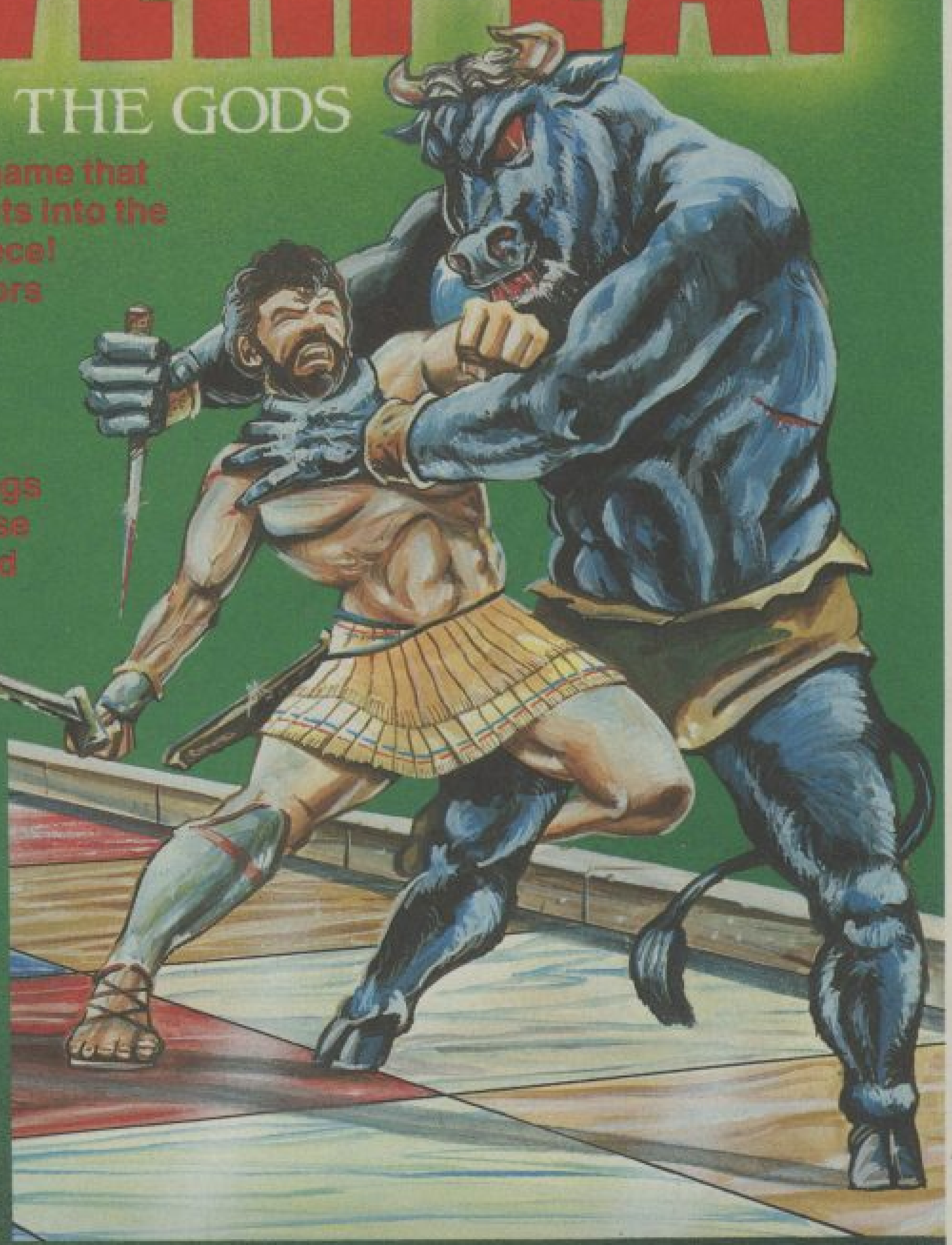


	1 2 3 4 5 6 7 8 9 10
Graphics	6
Sound	7
Toughness	8
Endurance	3
Value	5
Overall	**5**

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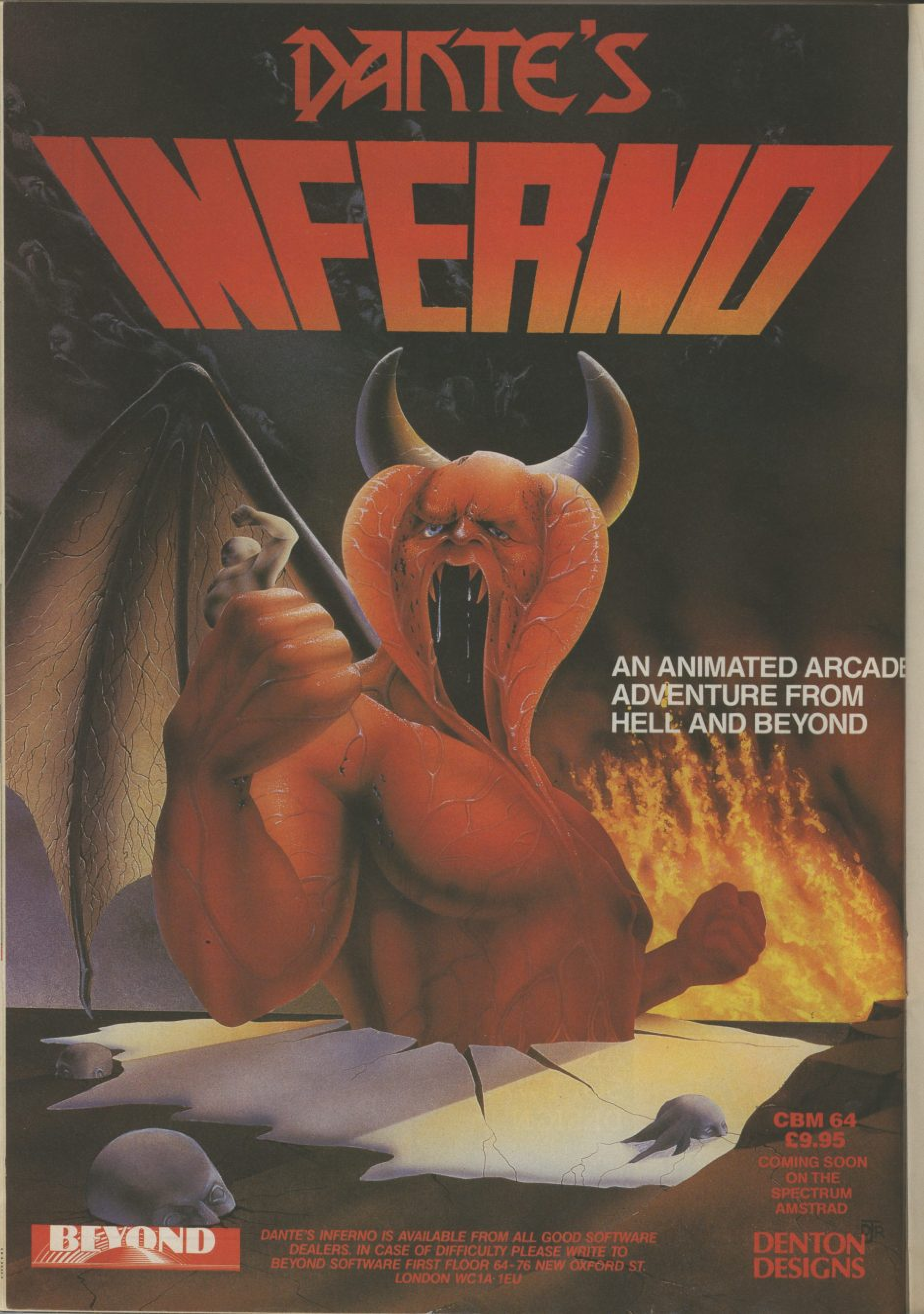
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Just in case you've been in a coma for the past year, or on holiday in Outer Mongolia, or you picked up this magazine thinking it was *Woman's Own*, a few words about martial arts computer games.

Every so often, the software industry hits on a theme which captures the imagination — and the cash — of the games buying public. Last year it was sport and we had *Summer Games I and II, Winter Games, Winter Events, Winter Olympics, Daley Thompson's T-Shirt* and a couple of million others.

This year it's pyjama parties, and *Yie Ar Kung Fu*, originally released on the 64, is the lastest in a long line of such games. If the tone of all this sounds mildly disapproving that's because, oddly enough, the first releases are usually the best and the mountain of clones that follow are just turgid reworked rubbish.

What is all this leading to? Well, what I'm trying to say is that there's nothing incredibly new or original or brilliant about C16 *Yie Ar Kung Fu.* It's a very basic, bog standard game with no frills attached. There is one overriding reason why that will probably not diminish its success and that is because there's only one similar game for the C16 (unless you count Frank Bruno's Boxing), and this is better.

You control Oolong, initially a bit of a novice in the art of killing people with his bare hands. Assorted loonies try to kill you with clubs, chains, poles, swords and shurikens — those little stars you can make from milk bottle tops. You can fight back in a variety of ways depending on which way you move the joystick.

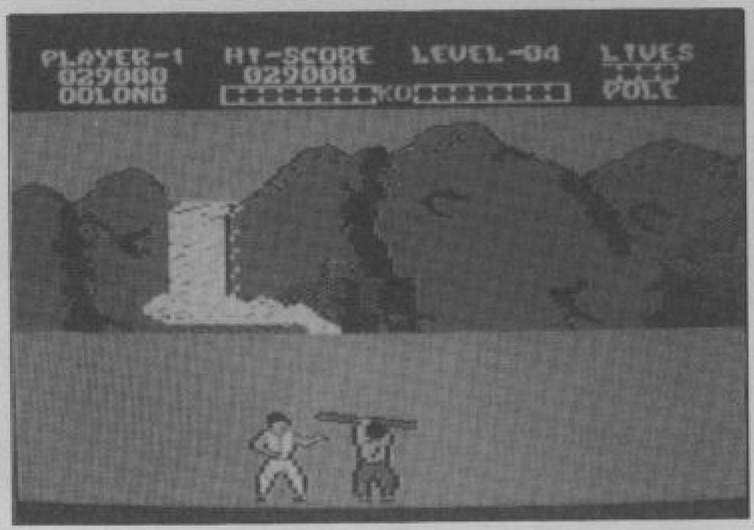
If you were a true master I guess you would put together clever combinations of kicks and punches to defeat your opponent, but I found the best method was to go absolutely crazy with the joystick. It doesn't look pretty, but it's effective. Eventually, if you're lucky, you will defeat your bemused adversary and the next one will be dragged on.

One thing I didn't like about the graphics was that sometimes you managed to kill an opponent without actually making contact. I guess its something to do with the block of graphics that contains the nasty — either way it seemed strange — though fun — decking these guys by just swinging a punch in their general direction.

Altogether there are eight combatants, not including yourself. The first four bouts are contested against an uninspiring mountain scenery backdrop, then the second four are loaded with accompanying pagoda background — a slight improvement. There was a particularly annoying bug in my version. Despite finishing the first section with all five lives intact, when the second half loaded I only had one life remaining. This I promtly lost, necessitating a complete reload from the beginning of the tape.

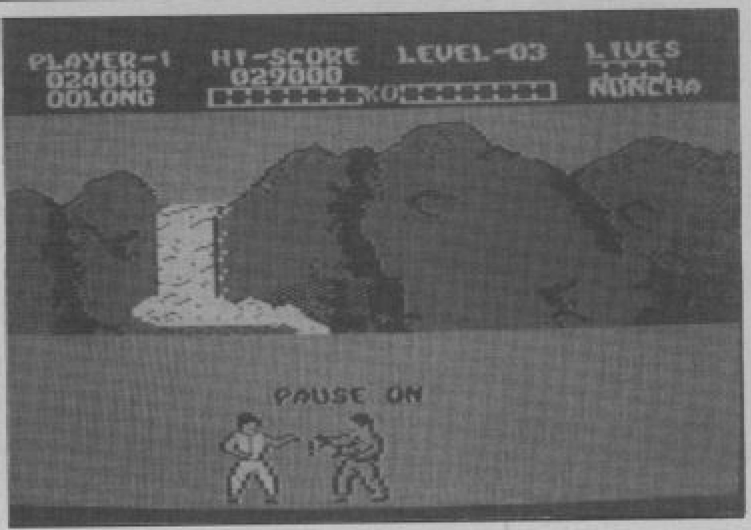
The best description that can be applied to *Yie Ar Kung Fu* is that it is adequate. There's nothing particularly inspiring about it. The important fact for unrelenting Martial artists is that it's better than *Ninja Master* by miles. So, to all those of you who ignored my massive slagging and pushed it to number five in the charts, ya boo and sucks.

Ken McMahon

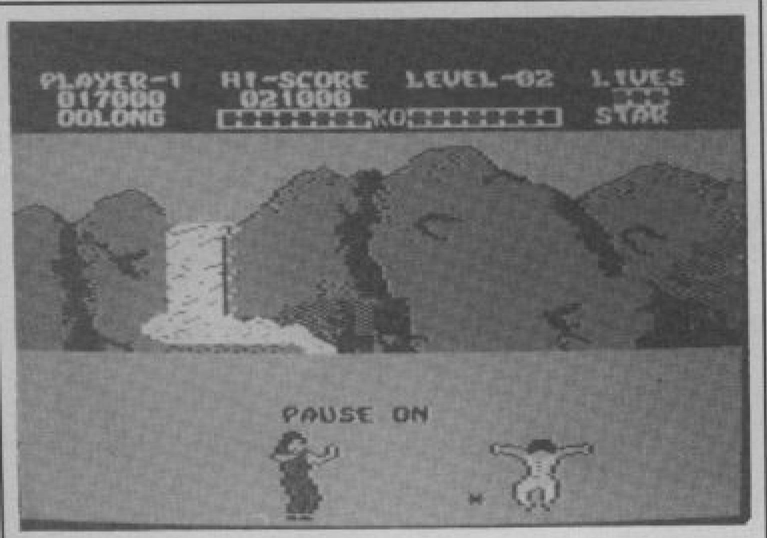


▲ Nuncha has great reach and is a master of the nunchaku — a vicious chain-like weapon.

Pole — as the name suggests — tries to poke you with a staff. ▼



▼ Your third opponent is Star, a beautiful girl warrior who is a master of the 'shuriken' viscious spiky stars that she hurls at you. You'll need to look lively to hop over these and nip in and deliver a punch.



Rating (1–10)	
Graphics	6
Sound	4
Toughness	4
Endurance	5
Value	3
Overall	**4**

SPEED KING

C16 and Plus/4
MASTERTRONIC
Price: £1.99/cass

Speed King is a motorcycle Grand Prix simulation. It is, in most respects, pretty similar to the four wheeled counterparts like *Formula One Simulator* that have been around on the C16 for a while. It is in fact a 64 conversion. The major difference is, of course, that instead of a racing car you are presented with an up the exhaust pipe view of a motorcycle.

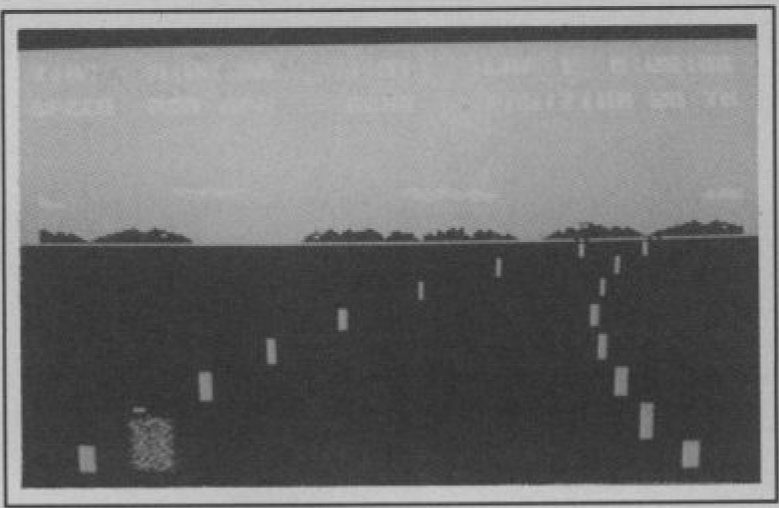
The game also owes a debt of gratitude to the arcade game Hang On — the precursor of all home computer motor cycle race games.

There are three things to look for in a race game, be it on two wheels or four; there are, in order of importance, the degree of realism, the quality of the background scenery and graphics in general, and the extent of user definable options (different circuits etc.) — which ties in with the first criterion.

Taking those things in no particular order, on graphics *Speed King* doesn't rate brilliantly. Though the graphics are by no means poor. I would describe them as spartan. The course itself is marked out in the grass with tent pegs. Mountains and clouds on the horizon give the whole thing perspective, but there are no outstanding features.

There are four Grand Prix circuits to choose from; Monza, Paul Ricard, Hockenheim and Silverstone. The Grand Prix scoreboard gives lap records for each circuit as well as the time taken to complete the race — five laps. This is all fairly functional and the only criticism I would make is that in practice, the course didn't seem to be the same shape as the map.

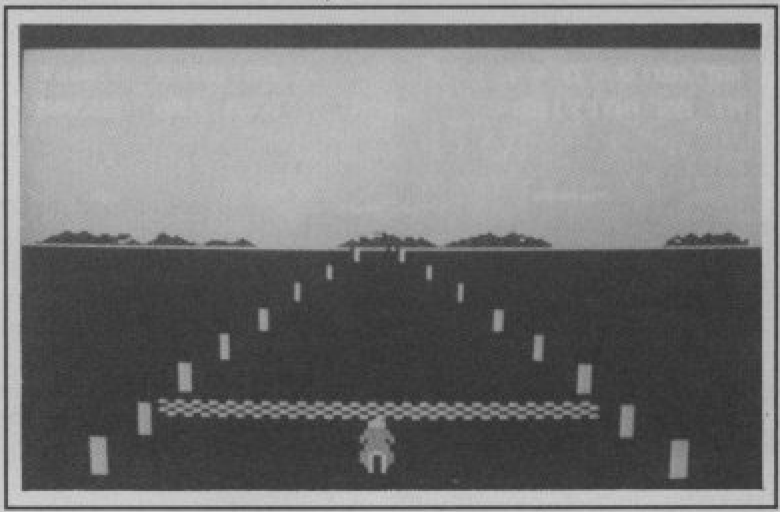
Which brings us on to reality. The screen shows your bike from a rear position. Speed, gear, position and other statistical information is placed at the top of the screen. Controlling your speed is simply a matter of selecting the right gear, the only other thing to be taken care of is the steering.



Our rider explodes into a ball of flames after taking a bend too fast.

The race itself is quite thrilling, cornering at 250mph is quite a laugh, especially with three other bikes on the road. The bikes lean realistically into the turns and make all the right noises as you shift through the gears. If you so much as tap another rider or one of the tent pegs an explosion ensues, but another bike appears miraculously and you continue without a scratch. *(The work of the Mysterons maybe? — Ed)*

The chequered line at the start of the race.



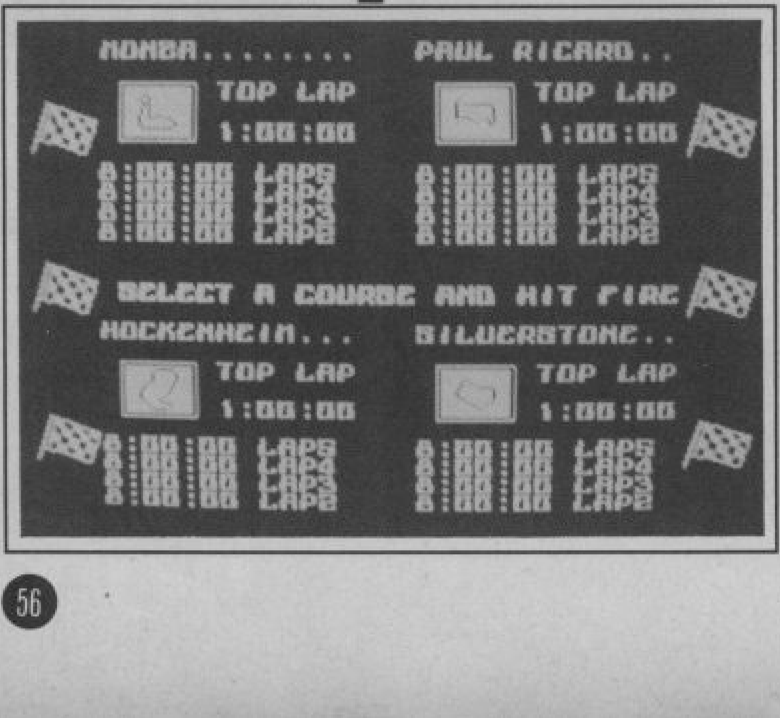
The sound was reasonably impressive — a good distinct change in tone for changes in gears and graduated increase in noise for acceleration.

The biggest drawback of all is that after fifteen minutes play you are able to reach the front of the field of twenty, then it's just a question of staying there until the five laps are up. Even L drivers will find they can master the game in no time at all. If you're looking for a racing simulator with a difference it might be worth considering otherwise I'd go for something with a bit more of a challenge.

One of the few gaps still gaping in the C16 games stakes is for a really good racing game — something along the lines of Pitstop for the 64. Don't throw your hands up in horror software houses reading this — if Anco can put together something like Winter Events on the C16 I don't see why we can't have a decent formula one racing game.

Ken McMahon

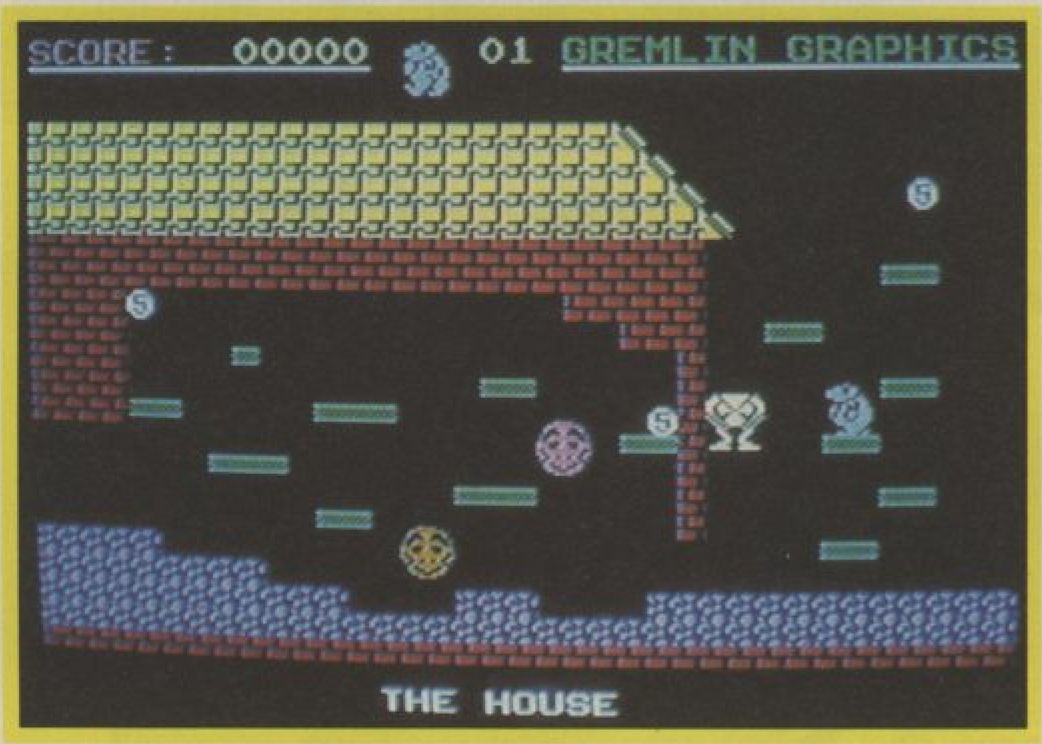
Option screen shows your four different courses and number of laps — the authenticity of these courses in the actual game has been questioned.



Graphics	1	2	3	4	5	6	7	8	9	10
Sound	1	2	3	4	5	6	7	8	9	10
Toughness	1	2	3	4	5	6	7	8	9	10
Endurance	1	2	3	4	5	6	7	8	9	10
Value	1	2	3	4	5	6	7	8	9	10

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Overall


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Polish off the first screen in no time — only 29 more to go before you get to catch the boat.

MONTY ON THE RUN

C16 and Plus/4
GREMLIN GRAPHICS
Price: £6.95/cass

Screen Star

Monty Mole is the Mickey Mouse of Gremlin Graphics. Apart from having the same intitials they are both, in their own way, animated Superstars. Well, maybe that's stretching things a little, but Monty has played the starring role in no less than two C64 games — the C16 version is his third screen appearance.

Amateur sleuths among you will have already deduced from the title that Monty has escaped from prison — Scudmore prison to be precise. For some unexplained reason he is superfit — perhaps they still go in for rock breaking down the nick. Anyway, he must exploit his mighty muscles to the utmost and run, dodge and jump his way to freedom through all thirty screens of the game.

The final objective is to get to the docks in time to catch the Sealink ferry and make your way, via the murky English Channel, to some faraway place that doesn't have an extradition treaty (Panama sounds like a good bet these days).

This involves not only escaping the usual gremlins to be found in these sorts of games but collecting gold coins en route to finance Monty's life of luxury as a retired crook — commonly known as doing a Ronnie Biggs.

When Monty first appeared on the C64 (sighs of nostalgia) platform games weren't exactly the latest craze around. But the game was such an improvement over previous efforts that it was a joy to play. The C16 version, while not quite such a brilliant variation on the theme, is probably one of the best games of its kind on the C16.

Jason Perkins has done an excellent job on the conversion and has succeeded in coaxing almost the impossible from this machine's humble little bundle of chips. But there are a few notable ommissions: Rob Hubbard's brilliant music is notable by it's absence, the graphically excellent transporters are missing and Monty no longer performs a cute little somersault whenever he jumps.

But, as they say, what you've never had you won't miss. And I can promise you, if you didn't get to see the 64 version, you'll have little to complain about with this one.

While we're on the subject of complaints, here's a few points that nit-picking reviewers like me take great pride in pointing out. In the Sewerage Works, there is a wall that you can simply walk through. It doesn't really matter too much, except that it's a one-way wall and there's no going back once you're through it.

Not so much a complaint as a piece of advice is that there are certain pieces of gold temptingly positioned in dead ends. Once you've picked them up (you've guessed it) there's no getting out. But there is, I think, a way to get them.

If you're good enough, and it will take a little practice, collect enough gold medalions to net you 950 points. With your 19 pieces of gold on board go in search of the elusive twentieth piece — the one stuck down a dead end. When you pick it up you will find yourself magically transported through the wall to freedom on the other side.

My final criticism is that, again in comparison with the original, the gold is a little too easy to get hold — and you don't pay tax. Too often it's simply a case of walk in, pick it up and stroll off with it under your arm. Ned Kelly never had it so easy. In the C64 version it would take several hours of staring at some screens just to work out a viable plan of action and then as long again to carry it out successfully.

But it doesn't do to wallow in nostalgia and there is something to be said for games which don't require an Einstein to get past the

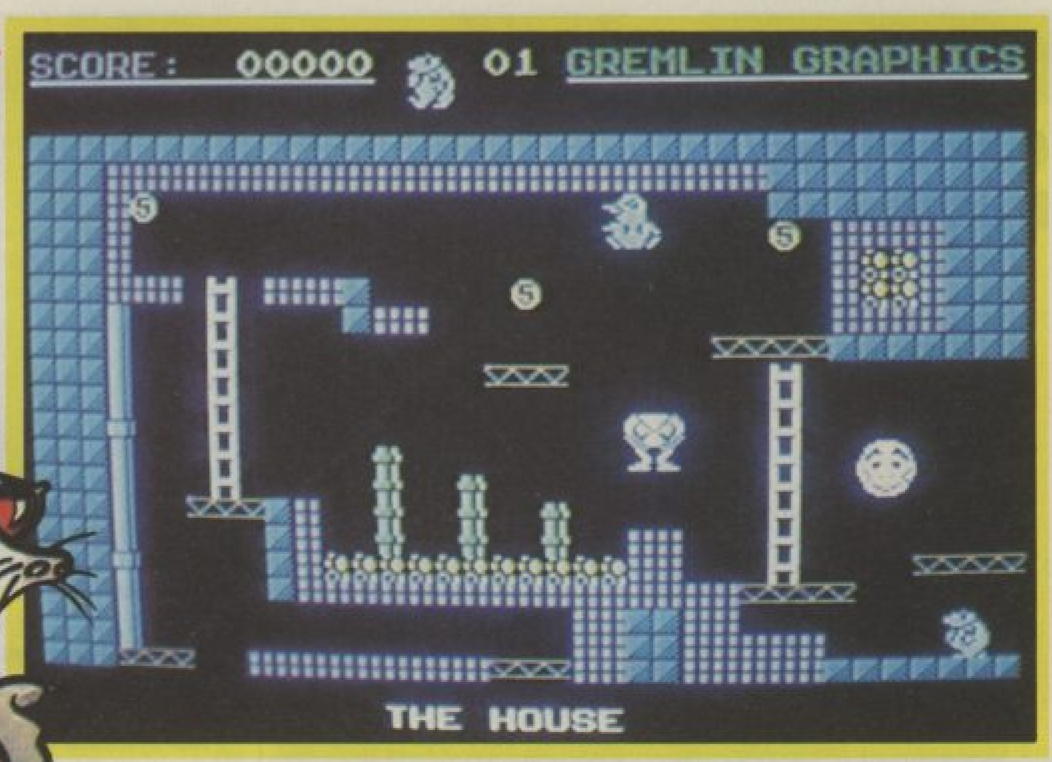


Screen two, don't get squashed by the steel pillar, climb up the ropes and exit at the top.





Jump the drainpipe with pixel-perfect accuracy.



Learn the ropes in the Escape Tunnel.



first screen. And the game isn't easy in every respect. I played it for the best part of an evening (the part when you should be in the pub) and although I amassed a fair few points on easy gold I couldn't find my way around all thirty screens. So even if you strike it rich there's still a challenge.

The screens I did manage to get a look at mostly featured some pretty deadly combinations of dangerous structures and bouncing beasties. In the house the biggest danger is the drainpipes. These stick up out of the floor (usual bodged plumbing job) and you must jump from the top of one to another with pixel perfect accuracy if you want to stay alive.

The escape tunnel is full of dead ends, but there are plenty of ropes, ladders and trellises to help you out of tight spots. The sewerage works is a doddle, just crawl around the piping and grab that gold. Although the cassette insert shows a screenshot of The Treestump (it looked pretty spectacular) I couldn't actually find it anywhere — maybe if I played Monty for a few months I'll get there.

There are certain features that are common to many of the screens. For example, a perennial problem are the huge pillars of steel that come slamming down on your head. They were much easier on the 64 version because they came down at regular intervals — on the 16 they're random so you can't time your run.

One more point, the 64 version had a cheat mode on it, you had to type "I want to cheat" on the high score table. The C16 version doesn't give high scores so I couldn't try it.

Anyone out there found another way of cheating? Answers on a moleskin to *Play To Win* and no doubt you'll find yourself with some extra spending money.

If you've got seven sobs to spare (they don't need to be gold), I'd have no hesitation in recommending you to spend it on this game. It has to be the definitive C16 platform game released so far, but how about a change?

Ken McMahon

Lots of gold to be had here but watch out for the water trap.



	Rating (1–10)
Graphics	10
Sound	3
Toughness	7
Endurance	8
Value	8

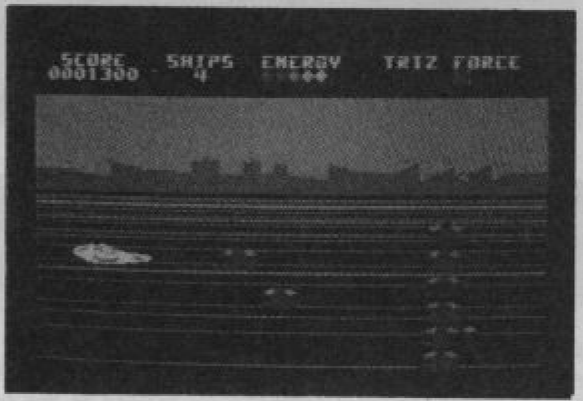
8 Overall

TRIZONS

C16 and Plus/4
BUBBLE BUS
Price:
£2.99/cass

The gameplay here is a bit dated and is a matter of going up and down, firing all the time. I've got a tip for you. I was thinking of selling it to Play to Win, but I'm a nice guy and I'll give it to you here. Go right back and hold down fire, jam your joystick somewhere, so that the fire button is down. Now go to sleep, when you've woken up in the morning you can see how well you have done in your sleep. *(Nice one Fikret — Ed).*

The top of the screen has a scrolling landscape, which looks a bit strange. On the actual game are lines that come down in a weird way, which goes to explain why they have called the game *Trizons* — it has three zones, the scrolling background, the lines and the game area. The graphics are average and the aliens look like, well, aliens. As for your ship, I'd say it looks like the Millenium Falcon. It's time to be a superhero (yet again). So hop into your spaceship (yet again), go burning off and blast those nasties into space dust (yet again).



See that white ship on the left and those aliens in front of it — well the idea of the game is to shoot the hell out of the aliens.

The game is hardly original and I've seen several other games which look very much like it and play the same. That's the problem with shoot ups, it's very difficult to make them look or play different.

Your spaceship is the great big craft on the left of the screen. It can move in four directions and has autofire so your trigger finger doesn't get worn out.

The aliens appear from the right-hand side of the screen and just waver about for a while until you let them have it. If you hang around for a few minutes (yes minutes) it will slowly go past you. This is meant to be bad according to the very limited blurb — less than 50 words.

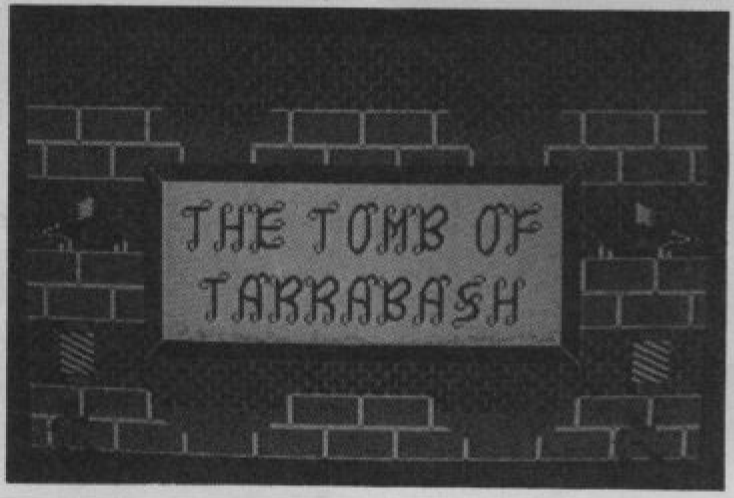
The sound is a bit messy and caused me to reach for the volume control. I suppose the author Richard Clark had to put something in to keep you from falling asleep, although you may have dozed off before the game even began. The loading time is intermiably long, which is daft, because there are several fast loading utilities around now.

I think you've noticed how mindless this is. It's one of those games that you play for one day but then after it's all over — never again. Even at the budget price I wouldn't recommend it.

Now here's another brilliant tip I found out. Put your hand on the right hand side of the computer, search for a little white button.

TOMB OF TARRABASH

C16 and Plus/4
AUDIOGENIC
Price:
£4.95/cass



Nice red bricks in the title screen — shame it was followed by very average platform fare.

It quite often happens that one software house decides to bring out a game to compete directly with a similar game from another house.

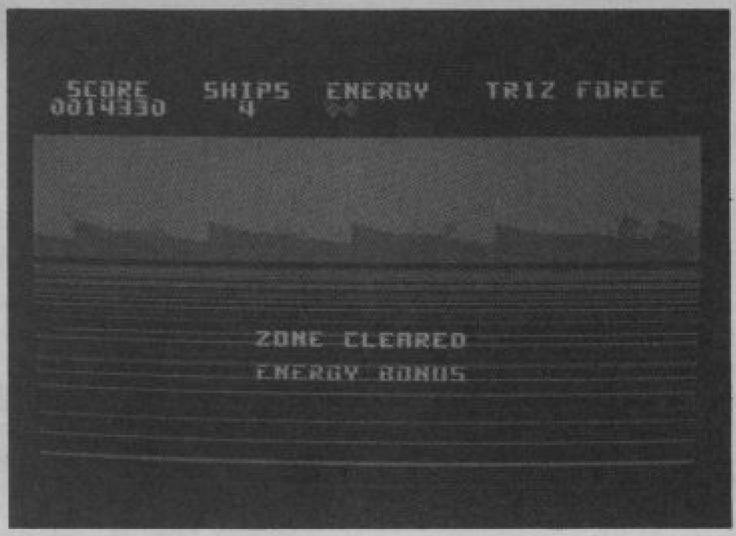
What I mean is that *Tomb of Tarrabash* is a bit like *Ghosts 'n' Goblins*. When *Tomb of Tarrabash* has finished loading, you are confronted by a pretty page with the title written in fancy writing surrounded by some rather well designed stone lions looking on.

Pressing any key sends you into the tombs to go around searching for treasure. Whilst playing I noticed that there was nowhere to head off ground. Great big stone blocks which go up and down can easily turn you into a human pancake.

The problems are accenuated by the fact that your character plods along slowly. I think it could be due to the screen scrolling away behind you slowly but smoothly. I consult the blurb which calls your character 'Indiana Bloggs'. It doesn't give much away. The best thipg I could think of was to explore the tombs. On my travels I noticed there were objects in the way. These took the form of spikes which periodically stab at the sam bulk head lamps stuck on the ceiling. For a laugh I head-butted it — surprisingly it turned off. I carried on searching until I came to a dead-end. I turned back and noticed the spikes had slowed down. I made my way past it and nutted another of those bulk head lamps. Just as I did this I noticed the stone block beneath me slow down — so that's the idea of the game. Go around the tombs nutting lights to affect certain areas of the game.

Later on I came across a kind of pond that seemed to be full of acid — you should see what it does to you. It is possible to jump over these but with the joystick you have to yank the stick into the diagonals.

When you manage to get down into the next section of the tomb, you go up a level. This is the only original part of the game. By going down, to go up a a level you also gain an extra life — I made it to level three. I'll give you a small tip, to go past the stairs without going up them, go half-way up the stairs



Zone cleared, eh, s'pose you think you're mean now then, Fikret?

Found it? Press it. Dara!! Now all your troubles are over.

Fikret Ciftci

Graphics	1 2 3 4 5 6 7 8 9 10	
Sound	1 2 3 4 5 6 7 8 9 10	
Toughness	1 2 3 4 5 6 7 8 9 10	**3**
Endurance	1 2 3 4 5 6 7 8 9 10	
Value	1 2 3 4 5 6 7 8 9 10	**Overall**

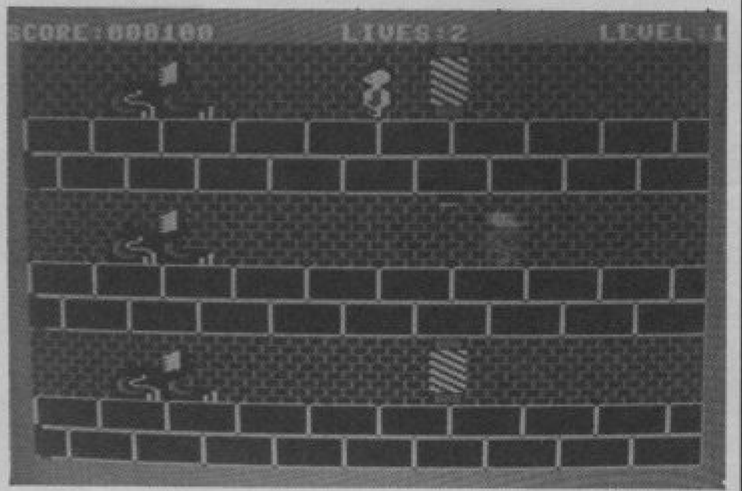
and then jump straight up and you will fall down behind it.

The kind programmer has included a feature to the game whereby you can press 'F1' to go down a tomb, but only if you've been there before.

There are only four levels to the game so it may have a limited life span. If you fancy going around tombs hunting down treasure then this game would suit you, but otherwise it doesn't have much to offer.

Fikret Ciftci

Don't worry about those lions they are just part of the scenery.



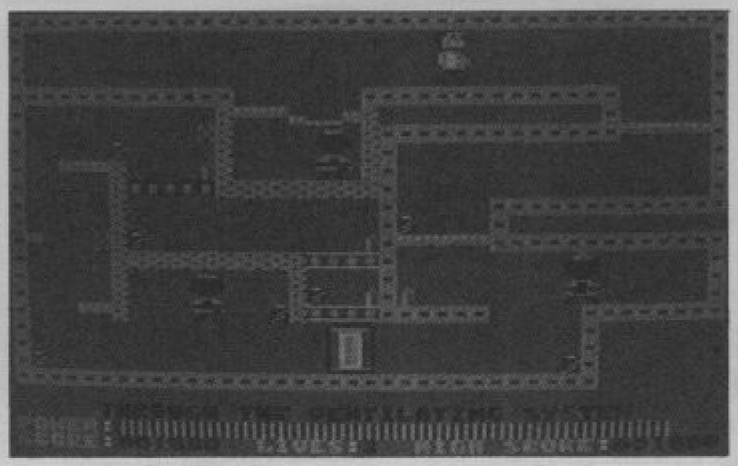
Graphics	1 2 3 4 5 6 7 8 9 10	
Sound	1 2 3 4 5 6 7 8 9 10	
Toughness	1 2 3 4 5 6 7 8 9 10	**5**
Endurance	1 2 3 4 5 6 7 8 9 10	
Value	1 2 3 4 5 6 7 8 9 10	**Overall**

LEAPIN' LOUIE!

C16 and Plus/4 AUDIOGENIC

Price: £4.95/cass

Think this looks like another mediocre platform game?



Special agent Louis Mooney (Leapin' Louie as his friends call him) has been captured by the evil Grong Empire. To top that off he's been imprisoned in their ship.

Now this is where we get on to the game. Guide Louie around the screen collecting batteries. When you've done that your next job is to get into the teleport machine. After you shove the batteries in you go onto the next screen. The problem is that the batteries are those cheapo ones that conk out without even being used. The batteries wear out quick, but there is no need to worry because Louie is a world class sprinter, and boy does he go.

In case any of you are still reading and haven't guessed, I'll tell you this is yet another platform game. Oh no! Now look how many of you are left. You see Audiogenic, non-one is interested in this type of game anymore. The screens are populated by the usual weird looking nasties except on screen three I think it was, where they looked like American Football players.

The screens are well made up and I'll tell you that screen four kept me up well into the early hours of the morning. As for screen five well that takes some beating, the thing with these platform games is that when you've done one screen you'll be out to conquer the whole game.

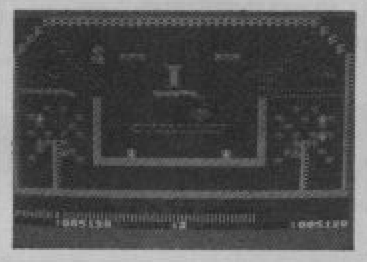
This game is no exception and it lost me a lot of sleep. But don't let that fool you, most platform games have this addictive effect on me. There is also the fact that after you've cleared the game there's not much chance of you deciding to go through all that aggro again.

The actual graphics are not bad and they move around smoothly. The colours are a bit wishy washy, which shows how little care the programmer took in the design. I noticed a few bugs where I died due to a collision with a nasty when I was sure I missed it. I can only deduce that the programmer had done an x and y axis check for collisions — which isn't very reliable. The game boasts music and it's a good job you can turn it off though.

The in-game sound effects are much better. Now before you might decide to buy this just think, it only has ten screens and it took me one day to get onto the fifth. If you can face up to another platform game then this will go down alright, as it does have a high difficulty level.

Fikret Ciftci

That's Louie, just about to hop into the transporter.



Graphics	1 2 3 4 5 6 7 8 9 10	
Sound	1 2 3 4 5 6 7 8 9 10	
Toughness	1 2 3 4 5 6 7 8 9 10	**6**
Endurance	1 2 3 4 5 6 7 8 9 10	
Value	1 2 3 4 5 6 7 8 9 10	**Overall**

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COMMODORE 64 CHART

1	Dragon's Lair	Software Projects
2	Ghosts 'n' Goblins	Elite
3	Speed King	Mastertronic
4	Hole In One	Mastertronic
5	Leaderboard	US Gold
6	Parallax	Ocean
7	Knight Rider	Ocean
8	Miami Vice	Ocean
9	Green Beret	Ocean
NEW	Mission Elevator	Eurogold
NEW	WAR	Martech
12	Knight Games	English
13	Thrust	Firebird
14	Ninja Master	Firebirdc
15	ACE	Cascade
16	Skooldaze	299 Classics
NEW	Iridis Alpha	Hewson Consultants
18	Kik Start	Mastertronic
19	Tau Ceti	CRL
20	Formula 1 Simulator	Mastertronic

CHART CHAT

The rise of *Dragon's Lair* to the number one spot confirms 1986 as the year of the coin-op conversion.

With two other coin-op games in the top ten it really has been a case of "if it's a coin-op and it moves, convert it".

But what we've seen so far this year is only the tip of the iceberg. About to burst forth are *Gauntlet, Paperboy, 1942, Space Harrier, Quartet, Shaolin's Road* (no, not a Kung-fu soap opera) *Xevious, Ikari Warriors, Express Raider* and lots more.

Down on the C16 chart Mastertronic's *Speed King* (reviewed this month) is powering away with the number one slot.

Mastertronic are as strong as ever on this machine with eight out of the top ten. Watch out for a strong challenge from Screen Stars *Winter Events* and *Monty on the Run* next month.

GENERAL

NEW	Speed King	Mastertronic
NEW	Thrust	Firebird
3	Ghosts 'n' Goblins	Elite
NEW	Dragon's Lair	Software Projects
5	Ninja Master	Firebird
6	Green Beret	Imagine
NEW	ACE	Cascade
8	Leaderboard	US Gold
9	Kik Start	Mastertronic
10	Molecule Man	Mastertronic

C16

GALLUP

NEW	Speed King	Mastertronic
2	Street Olympics	Mastertronic
3	Kik Start	Mastertronic
4	Fingers Malone	Mastertronic
5	Oblido	Mastertronic
RE	One Man And His Droid	Mastertronic
7	Booty	Firebird
8	Formula One Simulator	Mastertronic
NEW	Yie Ar Kung Fu	Imagine
RE	Return of Rockman	Mastertronic

INTO THE VALLEY

by Keith Campbell



LEATHER GODDESSES OF PHOBOS

Infocom/Activision
GrA
Commodore 64
Price: £24.99/disk
Amiga: £29.99/disk

It's 1936, you're in Joe's Bar, Upper Sandusky, and you've got too much beer inside you. When you gotta go, you gotta go, so it's a choice between the small room, or soiling your clothes right in the middle of the bar. Think of the embarrassment.!

Suddenly, with a flash of green light, tentacled aliens appear, and abduct you to Phobos. You awake in a cell, wearing nothing but a tightly fitting brass loincloth that covers only the bare essentials. That's if you're male; if you are a female, then you'll find yourself in a brass bikini. How does the program know? Well, you went to the toilet, didn't you?

In the cell across the way is a fellow human of the same sex, who, like you, is imprisoned by the Leather Goddesses. A visit to the observation room gives you a glimpse of another human undergoing hideous anatomical experiments — the same fate awaiting you.

Teaming up, you decide to pool your resources in an attempt to defeat the Goddesses, who are planning to take over the earth, and turn it into a pleasure park. Trent (or Tiffany, as the case may be) comes up with a detailed design for a Super Duper Anti-Leather Goddesses Machine, and now your adventure really begins.

The parts you need are rather strange — co-writing Hitch Hikers Guide obviously had a profound effect on author Steve Meretsky. How an electric blender, a headlight from a 1933 Ford, a Cleveland telephone directory, an eighty-two degree angle and a pair of cotton balls will combine with a few other oddities to make a deadly machine, is not immediately apparent.

First, however, you must escape your well-guarded prison, and the game uses teleport devices in the shape of black circles, to zap you from place to place. Discovering the circles is part of the fun; solving the problems is part of the fun; and the rest is just fun, in and out of your loincloth!

Ever thought you'd fancy a gorilla? On Venus, there's a mad scientist, who will forcibly transfer you to the body of one of a caged pair, and watch the results! Will you or won't you? But then — you do need the length of black hose in the cage, for the machine! Only trouble is, how do you get it out?

Mars is a fascinating place, where you will meet up with King Mitre. 'Midas' was a misnomer — Mitre it is who turns everything he touches into a 45 degree angle. Uh, wrong size!

Ever fancied a frog? Course you have — if you meet one in an adventure you know full well you must kiss it. Unfortunately, the Martian one, despite its golden crown, is a deal more repulsive than your average garden frog, and becomes a 'Hulk and the ants plus' problem. Never has a problem been more pleasing to solve, though, for you will be amply rewarded by the resulting princess, when you do. And you'll get 20 points into the bargain.

Mars is known for nothing if not its canals, and the Royal Barge is moored at the Royal Dock, waiting for you to take it on a trip. Here follows a series of diabolical puns, in the form of Dock names. There's Hickory Dickory Dock, Donald Dock, and Wattz Up Dock among others, but even then, there's nothing quite like My Kinda Dock, which leads to the Sultan's Palace.

Here, in the Audience chamber, you will be asked — The Riddle. If you fail to answer, answer incorrectly, try to leave, or even sneeze, you will be put to death. In fact, at this very moment, the tigers' dinner is being withheld, just in case. Poor old Trent really goofs: "The answer's a grapefruit!" he says, and that's the last you see of him. The last you hear of him is a hideous scream.

It's surprising what the promise of an hour of freedom inside a harem can do to one's riddle-solving ability, and before long, I was choosing between the Sultan's 8379 wives.

Stepping into another circle, I found myself in a house in Cleveland. No phone books around, so I set about trying to leave the premises in search of a kiosk. And here is a 'can you get out of the window?' problem all of its own! I have never before played an adventure where so many possible but incorrect solutions are provided to lead you on, and then drop you! Thinking he is being clever, the player, far from being one step ahead, is falling into the author's traps all down the line!

In my frenzy to get out of the window in search of a phone book, I hadn't even noticed the 1933 Ford parked outside — WITH a loose headlight!

LGOP is a Standard Level Adven-

This loony is Steve Meretsky — the man who dreamed up the Leather Goddesses.



PIC BY MARSHALL M. ROSENTHAL

ture, which can be played on any of three levels: TAME, SUGGESTIVE, OR LEWD. The game powers up in Suggestive mode, and if the player opts for Tame, the computer gives a yawn . . . .

It also has a feature completely new to computer games — the extra dimension of SMELL! A scratch 'n' sniff pad is provided in the package, and certain locations and events are described as having an odour. Type SMELL after such a message, and you will be told which pad to scratch. RETURN then gives a comment on the smell. Unfortunately, my pre-production copy was without the full packaging, and I only got a Xeroxed copy of the pads.

Leather Goddesses is a hilarious and erotic romp through space, with the usual helping of Infocom problems. There are descriptions of sex-acts in the text, but they are not anatomically explicit. There are a few well-known words and phrases, too, such as ON and HARD, but if you already know what they mean, they won't do you any harm. If you don't, then you'll be none the wiser.

No doubt, when word gets round, there will be the usual outcry from holier-than-thou Festival of Light types, who feel they have the right to tell people what they should eat, speak and think, and who want the game banned. If so, let's hope they don't succeed, for this is a cracking good adult adventure, not just an excuse for a few sex-oriented scenarios.

Getting on a bit myself, I am fully qualified to say that it is not really suitable for the under-18's. In fact, to preserve their innocence, Infocom have provided built in protection to ensure they are unable to play the game in LEWD mode. In any case the game carries the usual over-the-top Infocom price tag so I can't see many young adventurers being able to afford it.

Acitivision couldn't resist giving you a Leather Goddesses comic free with the game.



PIC BY MARSHALL M. ROSENTHAL

Graphics	n/a
Playability	★★★★★
Puzzleability	★★★★
Overall	★★★★★

VALLEY Rescue

A CLOSER LOOK AT . . . SECRET MISSION

Scott Adam's *Secret Mission* was originally released as Mission Impossible, some seven years ago. This was the title of a popular TV series at the time currently being repeated in which a character called Jim Phelps, was sent on dangerous missions. The details were communicated to him through a tape recorder, and the tape self-destructed in a puff of smoke, a few seconds after playing. "Your mission, should you decide to accept it . . ." became a well-known phrase or saying.

The game starts off this way too. You play the part of Mr. Phelps, but the mission itself is entirely original. The adventure was renamed, says Scott Adams, because of trouble over copyright of the title.

Secret Mission is a game which either completely baffles, or is solved with disappointing ease. It all depends how it grabs you! It grabbed me the hard way, and it is obviously doing the same to Kevin Thomas of Bangor. He is having problems with keys and buttons!

The whole game pivots around a chair bolted to the floor, with a box pointing at it. Beside the chair is a row of coloured buttons, and by each is a keyhole. The box is, in fact, a camera, and will issue a security pass to various doors in the atomic power complex. The level of authorization you get determines which colour doors you can go through. This in turn, depends on pressing a button of the appropriate colour. But before a button becomes active, they key of the same colour must be inserted.

The player must progressively find a new key behind each door that becomes open to him, before tackling the bomb itself.

If you are stuck at the start, then sit down, and press the red button followed by the white button. These do not require a key, and the resulting pass will let you into the white room. From then on, you're on your own — unless you turn to the clues section!

PLEAS AND THANKS

Terror is a recurring problem for S.M. Hughes, who writes from Anglesey, asking for solutions to *Castle of Terror*, and *Terrormolinos*. Sorry Mr. Hughes, but we are not in the business of sending full solutions. Some of them, would you believe, we don't even know ourselves! Just ask us for help where you are stuck. That way, we hope to be able to help you out, but if we can't, here's where your problems will be thrown open to adventurers at large.

Here's someone who is in double trouble! So am I, for I can't help on either count. Mr. D.C. Downine of Southampton is playing *Dracula's Castle 5* by Microdeal, on a Plus/4, and can't get into the castle — only on top of the wall. In *Jerusalem 2*, he is standing by a gate with a ruby-coloured button, and he can't get it to open (the gate, that is, not the button!). He's tried all sorts of commands, but to no avail.

Everyone has his hang-up, and Russell Wallace's seems to be doors! Three adventure doors are beating him — those in *Asylum*, *Hitch Hiker's Guide*, and *Island Adventure*. Well, we all know about the Screening Door in HHG (don't we?!) so I helped him out. But who can open the others?

Ragnar Tornquist of Ytre Enebakk, Norway, also has a door problem — this time it's an iron doore in the side room in the royal museum. He would also like to know how to get the sailor's attention — perhaps 'Hello sailor' might help more? Zork 3 is the name of the game.

John Jennings of Derby is killed by flames coming out of a pit every time he leaves the cave in a game called *Treasure Hunters*. A game that I've not come across, I'm afraid, it is from Solar Software. Any cave dwellers who can help?

I don't really consider Fourth Protocol an adventure, as such. Agreed, it has puzzles that must be solved, but doesn't easily lend itself for giving quick clues, a la rescue service! But if anyone can help Jack Diamond of Ayr to get past the meeting with Pasternack on 4th or 5th July, I am sure he would be eternally grateful!

Who can get the green scroll past Zelda, and get the rope, in Kentilla? Philip Daniels of Chester can't, that's for sure, and would welcome some help!

If you can help with any of these problems, or have some of your own, or, perhaps, just have something interesting to say about Adventure Games, then write to me at the address shown in the box. Daniel Gilbert, Adrian Bott, and myself, are here to help you, and to help you help others!

RESCUE SERVICE

We were helped this month by Mike Fricker of Salisbury, and Edward James of Sunderland.

KENTILLA:
Search the vegetation for water transport. You can't stop it from leaking — find a container and keep bailing!

TEN LITTLE INDIANS:
Don't be in too much of a hurry to get off the train!

SEE KA OF ASSIAH!
Press stud, and throw, to kill the guardian. Pull the hook with the ankh!

LORD OF THE RINGS:
Examine the door, and say 'friend' to it to enter Moria.

ZORK 2:
Try picking a fight with the dragon, and see where it leads you, or where you lead it!

COLOSSAL/CLASSIC:
If you have to part with something you treasure — make it the egg! On the way back, a good throw will retrieve it, if you can't 'bear' to be without it!

SECRET MISSION/MISSION IMPOSSIBLE:
Fool a camera with a corpse and his picture.

CAMPBELL'S COMMENT

Adventure games come in many forms, to run on hardware using a range from getting on, to state-of-the-art technology. The price a gamester might expect to pay, ranges from £1.99 to £40 or even more for a single game.

A package costing £15 plus, can be expected to offer a lot more than just a single cassette in the basic case. Usually, this will be a disk game, with luxury packaging, and offering great depth of play. The market for disk software in the UK, means that a greater return per copy sold is required to make a title viable. Even so, £44.95, the current price of one or two Infocom titles, is on the high side of exorbitant.

Cassette software is in a different category. Given current software techniques, any adventure program can be easily, quickly, and cheaply converted to almost any micro with sufficient memory.

'Budget' titles, costing anything from £1.99 to about £3.50 complicate matters further. By these, I don't mean relatively insignificant games, as were the early Quilled adventures from Gilsoft and Eighth Day. There are a number of good, solid, but perhaps unspectacular new adventures, such as *Seabase Delta* appearing, and re-releases of oldies, like *Hulk* and *Kentilla*.

Is there not a good case, then, for arguing that it is time for the general price level of new quality adventures to be substantially reduced? The proposition has a lot to offer — less incentive to pirate the game should add to the increased sales generated by a more affordable price. Existing fans would make more purchases, and, who knows, a few 'arcade freaks' might take a chance, and become hooked on adventure.

So, Adventure Houses — don't leave all the running to Mastertronic and Firebird! They might eventually scoop the market, and we want YOUR games around too — we love 'em!

INTO THE VALLEY

NEWS

DODGY GEEZERS



You seen deez geezers Lever and Jones? You mean de boys dat pulled the *Hampstead* and *Terrormolinos* job? Yeah, well rumour's on the manor that they're out of the nick now an plannin' another blag wiv the Melbourne House firm. Get the rest of the boys together — Soapy, Cracker and Little Ken — and tell 'em the **Dodgy Geezers** want them. Big Campbell's got the plans — he'll be 'aving words wiv you next month. Ere, gizza 'nother fag.

★**Ever wanted to play Mud**, but was put off by reports of frightening phone bills and playing charges? Before long you will be able to use your 64 and drive to play Micro Mud, a self-contained version of the same game.

Played at the basic level, Micro Mud will seem similar to an 'ordinary' adventure game. But in fact, as well as taking place in the same scenario as the original Mud, it will emulate the multi-player feature of Mud, and the player will find himself amid computer-generated players, some friendly and some hostile.

Mosaic Publishing will be releasing Micro Mud, and Mosaic's Jim Stanely told me he was very impressed with what he has seen so far. Although the development of the game, by John Stewart, is still in its early stages, all the Mud locations are there, and the characters are beginning to move around. Development is being carried out on a BBC 'B' with second processor, although it is unlikely that such a version will be published.

What IS in the pipeline, is a disk version for the Commodore 64. At present, the Amstrad seems set to be the only other micro to see the game, as it will be too big to run from tape, and will not even fit on a BBC with drive, without the second processor.

But don't get too eager! Micro Mud is unlikely to reach the computer stores until after Christmas.

★**The release of *Temple Of Terror,*** which has been awaited from Mike Woodroffe's Adventure Soft for some months now, has been delayed to undergo a major change of format. There will be two separate versions on the C-64 cassette. One will be in the normal Adventure Soft format, with graphics and text, whilst for adventure purists, who prefer more text and no pictures for their money, the reverse side of the tape will contain an enhanced text-only version.

C128 owners are in for a special treat! A composite version will be released for 128 mode, with the enhanced text AND the graphics combined into one game. Naturally, this will be a separate package from the 64 version, and will be playable only in 128 mode.

TIME OF THE END
Mandarin Adventures
TA
Commodore 64/128
Price: £2.95/cass

There was a time when a price of £2.95 meant a fairly grotty deal. Mastertronic changed all that, but here, it seems, is an anachronism; a really pathetic attempt at an adventure.

Time Of The End originally appeared on the Spectrum 48k, to a lukewarm reception, but was apparently quite playable and at the least, enjoyable. The Commodore version dispenses with such luxuries.

The storyline follows the "save the world from horrible nasties" theme: you are an ordinary chap who is whisked away to "a science fantasy adventure rich in atmosphere" to try and stop the aliens, who are toying with earth.

You appear in three different 'incarnations' throughout the game, in effect dividing it into three subsections: as a man, a bird and an old man. The story is also spread over the alien planet and earth, with a seemingly large amount of 'teleporting' between the two — this strikes you as being when the author ran out of linkable ideas.

The first noticeable features of the game are the amateurish nature and an incredibly evident lack of quality, in both adventure and presentation. It is obviously Quilled, but gives no credit, and employs the well known tactic 'when a complex, but satisfying, logical solution for a problem cannot be found, go for total obscurity'. This leads to such wonders as: when transforming from a bird to a man, you need to drown yourself in a moonlit river, while watched by a ninety-year-old.

Still, the game is not lacking in imagination or humour. When, for example, in a subway there is "the obligatory Dylaneque busker", and when crooning by the moonlit river, you have a boot thrown at you. But it is lacking the polish of a professional adventure, and being Quilled is no excuse, as the *Very Big Cave Adventure* and *Bored Of The Rings* proved.

It's a horrifying thought that a newcomer to adventuring may be completely dissuaded from continuing by such drivel, when Kentilla is of much higher quality, has graphics and Rob Hubbard (gasp!) music, and is nearly a pound cheaper.

Daniel Gilbert

Graphics	N/A
Playability	★★
Puzzleability	★★★★
Overall	★

END
es

JEWELS OF DARKNESS

Rainbird/Level 9
GrA
Commodore 64/128
Price: £14.95/cass or disk
Amiga: £19.95

Jewels of Darkness consists of three games from Level 9, originally known as the Middle Earth trilogy.

Level 9's first game, *Colossal Adventure*, is the first of the three. It is a micro-based version of the first ever adventure, *The Colossal Cave*, written in Fortran on a mainframe in the USA by Crowther and Wood. As well as being a pretty faithful reproduction of the original, it has a completely new endgame added, which starts as the old game ends.

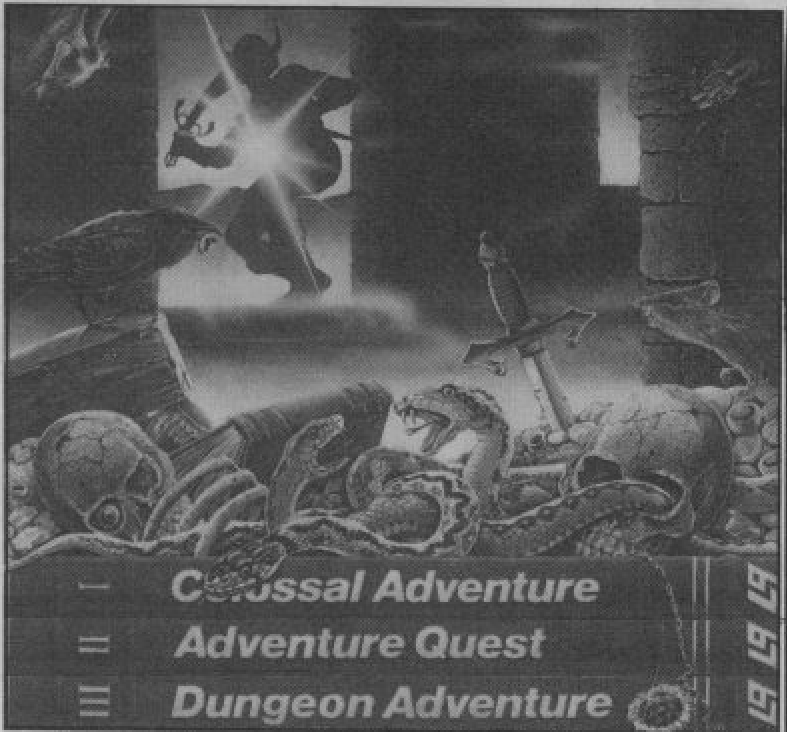
Adventure Quest and *Dungeon Adventure* are the other two games in this collection, and are very loosely tied in to the end of Colossal by a short piece of fiction. They are both originally early Level 9 adventures, featuring the Demon Lord Agaliarept. In *Quest*, you must defeat him, and in the follow-on, *Dungeon*, having defeated him you go in search of the treasure that he has left behind him.

Since the games were originally written, Level 9 have considerably enhanced their adventure system, and are now able to cram in more text, as well as graphics, combined with a more complex parser. This new release uses the new system, which also offers RAM SAVE, OOPS, and multi-tasking. The latter means that you can type ahead whilst the picture is still drawing, which will, if your command is to move, interrupt the picture currently drawing, and start a new one.

Of course, you can always turn the picture off altogether, and perhaps this may not be a bad idea, for the pictures are nothing much to write home about.

The packaging is in the high-quality standard Rainbird box, which includes not only a lenslok, but also full playing instructions and a 'novella', nicely produced on glossy paper, which runs into some 64 pages.

All this, at £5 a game (it comes as three cassettes) has got to be a good buy, if you haven't already played the adventures.



Graphics	★★
Playability	★★★★
Puzzleability	★★★★
Overall	★★★★

ADVENTURE CHART

1	Exodus Ultima 4	All American/US Gold
2	Kentilla	Mastertronic
3	Jewels of Darkness	Rainbird
4	Lord of the Rings	Melbourne House
5	Price of Magik	Level 9
6	Rebel Planet	Adventuresoft
7	Boggit	CRL
8	Warriors of Ras	All American/US Gold
9	Doomdark's Revenge	Beyond
10	Alter Ego	Activision

FURTHER ADVENTURES ON THE COMMODORE 64/128

by Peter Gerrard
Duckworth
Price: £9.95

Peter Gerrard is well known in the world of adventure, for his series of books: Exploring Adventures On The . . . (you name it).

Further Adventures takes the would-be adventure author on from the Basic approach of the earlier books, and looks at more advanced techniques, including a few machine code sub-routines. Both tape and disk based games are supported by the listings.

But perhaps the true value of the book comes from some very interesting and useful sections that are not specific to adventure programming, covering some of the components that will, or may be used, in the context of the program.

Graphics, memory conservation, sound, screen displays including split-screen, line-renumbering, parsers, and text compression are all subjects covered, with Basic and machine-code listings and examples. Thrown in for good measure, is a Basic compiler that can be used on the finished program, to speed it up.

Many of the listings look daunting, especially the compiler (which requires disk). Peter takes a practical approach to this, providing a checksum routine to reduce the possibility of typing errors. He also suggests typing in a small amount each day, over a 14 day period! A more satisfactory solution would have been the offer of a tape containing all the programs, at a special price for bona-fide purchasers of the book. That way, you would be sure they worked, too.

There is also plenty of explanatory text, written in a friendly, easy-to-follow style.

The ideas expressed on arcade adventures should please the audience at which this book is aimed as much as it pleased me, and I completely agree with his view that arcade-adventures will never replace text adventures. Joysticks are not for true adventurers!

Covering the history of adventure, though, Peter's knowledge shows itself to be none too sound. *Zork* was written on a mainframe before *Adventureland*, not afterwards, as implied in the book. *Hobbit* and *Zork* are held up as state-of-the-art adventures. Since *Zork* was available on micros as far back as 1980, it is hardly state-of-the-art in the fast-moving world of computers! And there is little doubt that *The Pawn* downgrades *The Hobbit* — graphics and parser — to the stone-age. When was this book first published? Yes, believe it or not, August 1986!

His discussion of the Well problem in *Zork 2* is attributed to *Zork 3*, and is distorted almost beyond recognition before being criticised as illogical. I would have expected facts like this to have been checked out before being included, rather than ending with 'I think'.

If you want to write an adventure on your 64, and prefer to give it an additional look with the flexibility that only your own programming can offer, then here are some useful ideas and listings, worth much more than the cover price if you are prepared to face the gigantic task of typing them in.


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U.S. HOTLINE

Print is it!

Dan Gutman says everyone is doing it. What? Desktop publishing, what else? It's the latest thing in America. Use your computer to produce your very own newspaper, magazine, fanzine. And you can do it with a Commodore 64.

Dan Gutman reports

One day in 1449, Gutenberg got the idea of cutting individual letters out of metal alloy. That way, he figured, he could print a document on a printing press, rearrange the letters, and print a completely different document later using the same letters. This invention of movable type has been called one of the most important technological developments in Western civilization.

Moveable type! Imagine what Gutenberg would have said if he'd heard that we could move it over telephone lines! At the risk of exaggeration, the birth of "desktop publishing" in the Eighties may be the most significant change in publishing since Gutenberg. It's the surprise phenomenon of the year in the U.S.

While the newspapers have been filled with stories of layoffs, plant closures, cutbacks and bankruptcies, this year desktop publishing quietly zoomed from a zilch to $150 million business. It's spreading like a brush fire out of control. Everybody's doing it. Everybody's talking about it.

Thanks to desktop publishing, we're creating own own newsletters, press releases, memos, advertisements, reports, invoices, flyers, technical manuals and resumes. There's even a new magazine here called *Publish*. The whole thing — from cover to cover — has been created on a computer.

Rupert Murdoch, take a hike! We can print our own sleaze rags now, and we can even print them on yellow paper if we want.

Before Gutenberg, publishing meant having a trained scribe laboriously copy all documents by hand. Books were scarce and expensive. There was little reason for most people to read, much less *learn how* to read. Likewise, before desktop publishing, there was little reason for most people to publish. Printing presses are big, expensive, dirty machines that are difficult to operate.

But now, because of the computer, publishing has come to the masses. Gutenberg made it possible for Everyman to read. Desktop publishing makes it possible for Everyman to publish. Both developments drastically increase the distribution of information to the people.

Right now, Apple's Macintosh leads the field. But it's not the only computer that can mix text and images on a sheet of paper. The Commodore 64/128 makes a dandy publishing machine, and the software is out there to prove it. Broderbund's *Print Shop* has been sitting on the Softsel Hot List (our bestseller chart) for 106 weeks, with combined sales of more than 200,000 units. Springboard's *The Newsroom* — a kind of newspaper construction set — hasn't left the list since it was released 73 weeks ago. *Certificate Master* (Springboard), *Print Master* (Unison) and *Walt Disney Comic Strip Maker* (Bantam) are more recent offerings. Others are on the way. And clip art programs and digital scanners are making it possible to slip drawings and even actual photographs into the page.

The advantages of personal publishing are many. For starters, it's cheaper and faster. To send just a single page of type for professional typesetting costs about $100 (much more if you hire someone to art direct it for you). Most typesetters take 24 hours to turn around a piece of work. Monthly magazines have to be put together months before they go on sale because conventional publishing is so slow. By publishing yourself, you can do some jobs overnight.

Also, you're in complete control of the final product. When you hire someone to design your newsletter for you, for example, you're giving that person the power to make decisions that you might not be happy with when you finally see the result. With desktop publishing, you know exactly what you're getting because you can see it on the screen. If you don't like it, you can change it with a few keystrokes or mouse moves.

Furthermore, desktop publishing work — when done right — looks great. You can fit more words on a page than a typewriter can and your document looks more impressive, more authorative, and more professional.

Perhaps the most amazing thing about desktop publishing is that it came as such a surprise. We all knew that computers could process words and graphics. We all knew that publications are made up of words and graphics. It didn't take a genius to figure out that word processing and graphics processing would eventually be combined into a new field "publication processing".

It is a new field, and a completely innovative application for personal computers. Something like that doesn't come along very often. The other major applications — database management, telecommunications, spreadsheets — are all vague concepts that a lot of people find difficult to grasp. But desktop publishing, now that's something *anybody* can understand — publishing something from your desktop. It makes sense.

We've all got a little bit of frustrated publisher in us. In earlier times, efforts at creative home-brewed publishing were often rewarded with a sympathetic "back to the drawing board". No more. The drawing board is obsolete.

See ya next time!



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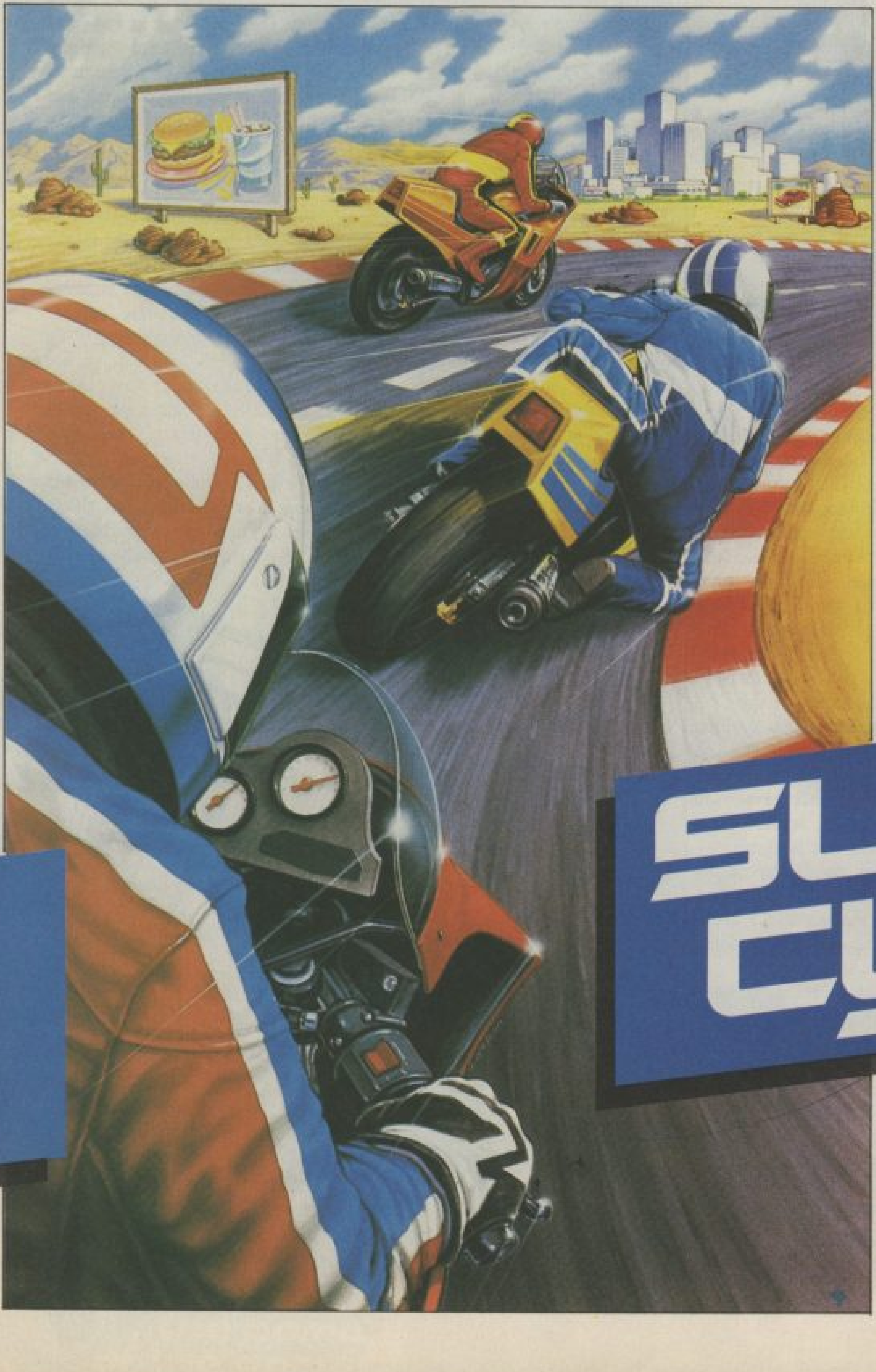
The wind is pulling your face off your head. Your adrenaline is pumping like Hoover Dam.

You kick your bike to the right. He's bumped. He's flying. You push on.

Take your eyes off the road for a millisecond, and you could end up a *part* of the road.

It's all a blur. No time to think. You've just gotta pump it. The next turn's the steep one. Bank, bank! The curve's wide open, but the screeching wheels of the bike in front are kicking gravel right in your...your...

You hear a phone. A phone? Hey, wait a minute. This isn't a bike. It's a chair. It all comes back now. Yes. You're home. The pizza's here. The computer's on. Looks like it's going to be another quiet night after all.





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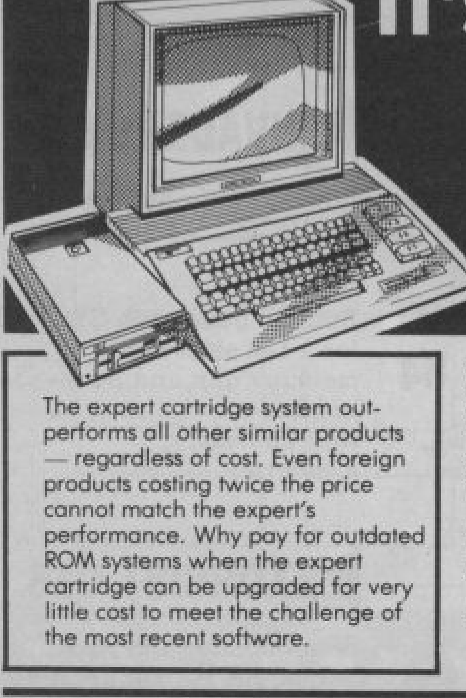
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Play to WiN

POKES 'N' TIPS

Here's another selection of maps, pokes and tips to help you crack the best games around. We'll kick off with the pokes, there's some particularly handy ones this month. Further on you'll find a solution to *Dragon's Lair.* We've a couple of maps for you this month with *Miami Vice* opposite and *Druid* overleaf. There's great news as well because next month we'll have another full colour *Play To Win* booklet for you!

BOMBO 64

When the game has loaded and music on title screen begins type SCORE and you will be able to go around without being killed.
Timothy Collins,
Hartlepool.

BOMBJACK 64

Load the game and play as normal but when you have been killed three times and the GAME OVER message appears, RESET your 64 and type in SYS2243 to start at the same screen as the game finished at, i.e. if you got killed at the 2nd Sphinx you start the game from there.
Mohammed Haroon Kiani,
Glasgow.

GHOSTS & GOBLINS 64

Load the game and reset then choose from these pokes.
POKE 12707,255 speed up game x10.
POKE 12707,240 back to normal.
POKE 7777,0 no moving monsters.
POKE 7777,168 back to normal.
TYPE 'SYS 2090' to restart game.
Norman Turney,
Stoke Newington.

MANIC MINER

Load the game. Press the Reset button. Type M3930 change 02 to FF.G2980 (Return) to start game again with 255 lives.
J.P. Moyle,
Redruth.

TUTTI FRUTTI

Enter monitor and type >IFS0 EA EA EA G2000 for infinite lives.
Neil Thomas,
Nottingham.

DIAGON C16

When the game has loaded, hold down RUN/STOP and press the RESET button for infinite lives.
Type M2566
Then after the Memory has listed, change the following line.
Simply type:-
>257E 45 44 2E 2A 12 F8 38 E9 (RETURN)
To start the game, type x and return.
To play, type SYS 12888.
Darrin Carter,
East Sussex.

TRAP

Hold down shift and type RATT for:
0-19 lives
redefine the keyboard
0-4 orbs
start on any level.
Type DEMO on high score table (only works with top score) for great music, and graphics.
Kirk Rutter,
Dagenham.

INFILTRATOR 64

Friends: Napels, Haymish, Whipple Waymish, Gizmo, Seth, Gomer.
Enemies-Rattie, Boomer, Scum, Buzz, Rhambow, Zippy, Kommie.
The A.D.F. codes for the first mission is 72,8, the second mission 40,2.
Dave Kerkhave,
Oast-Sauburg.

INFILTRATOR (cont)

Here's a good tip for disk owners. Firstly turn your disk on to the B-side and type load "output", 8,1. Then when ready appears type SYS 2176 press return and the disk drive will start to load a lot of files and in the end the game comes on and you have got past the flight simulator and you are in the enemy camp, well after you have walked to it, which is not so far away.
Robert Tomlinson,
Nykvarn, Sweden.

MAYHEM C16

Reset and type POKE 6631,0: SYS4492 for infinite lives.

SPACE SWEEP C16

Reset and type POKE 8358,0: SYS8192 for 255 lives.

INVADERS C16

Enter monitor and type
>11DC00
>125C00
>221900
Run the game with SYS4110 for a fast ship with a machine gun and no invader bombs.
Neil Thomas,
Kimberley.

EXORCIST C16

Enter monitor and type >3F55 EA EA EA EA run game with SYS4576 for infinite lives.

MIAMI VICE

Miami Vice ***must be one of the niggliest games released this year. Too tough by half to control, we thought a map might at leat be of some help to gamers pulling their hair out in horror.***

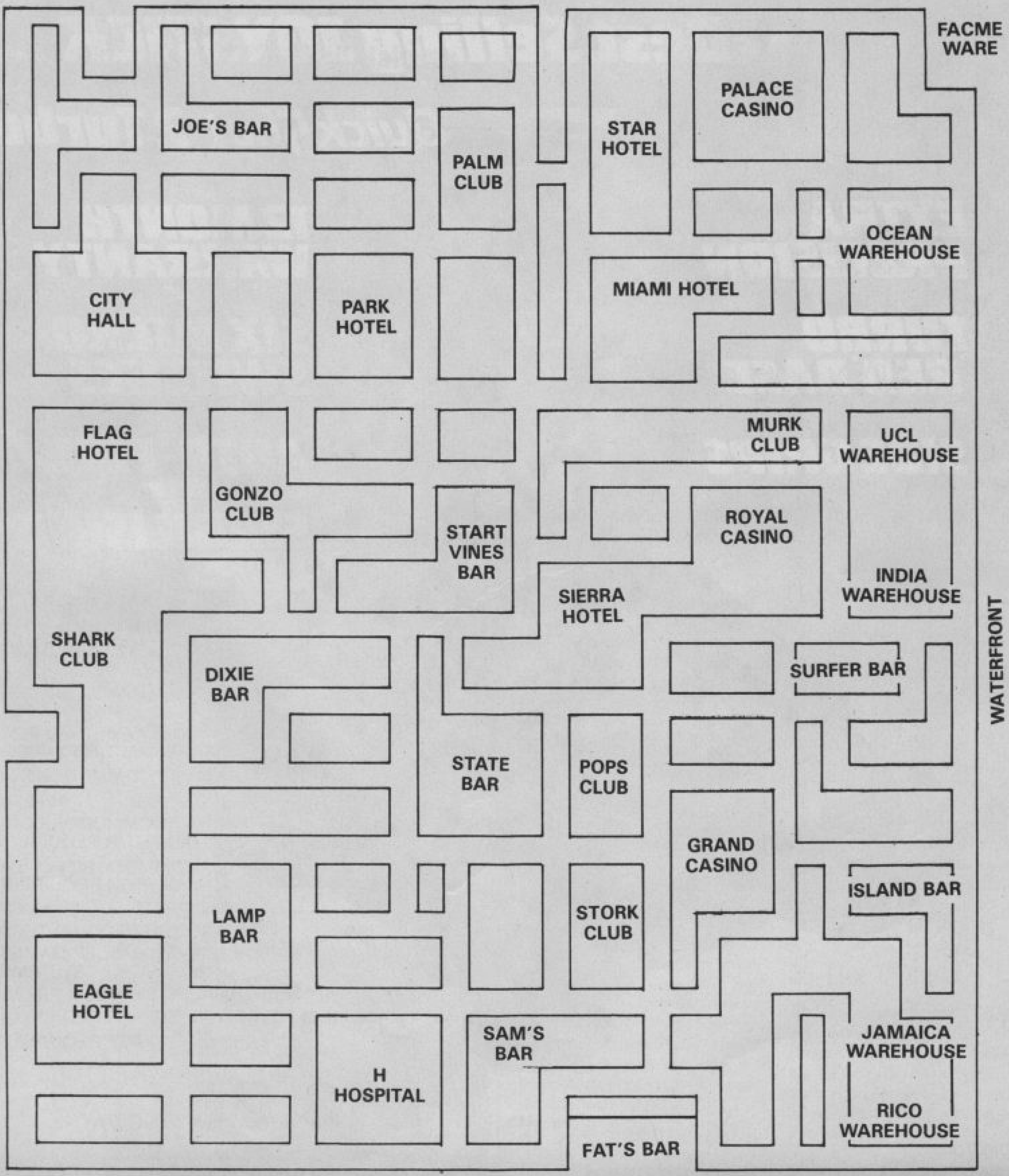
Driving:

Drive at a reasonable speed — not too fast or too slow. Slow at junctions.
Don't get too close to the sides, you can't turn away.

Locations:

Wait on the corner of the screen next to a location until it is time to enter. Use your gun sparingly inside bars. You only have six shots. Take it in turn to use Crockett and Tubbs. Visit the special locations (Hospital and City Hall) once a day.

Only shoot a suspect as a last resort. Interrogate in a friendly or official manner even threaten when you get no response. Don't forget they're crooks and can be bribed as well.



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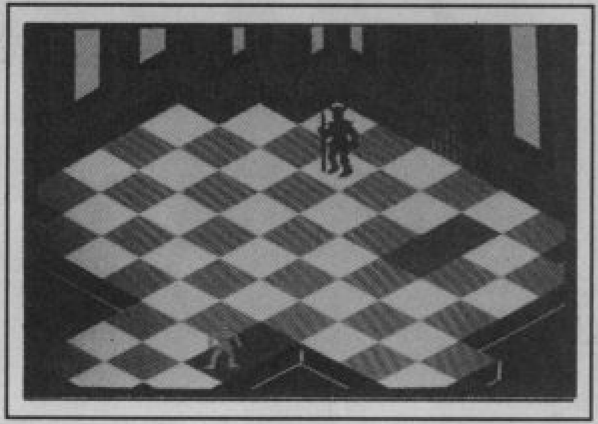


● DRAGON'S LAIR

Software Projects' conversion of the laser disk classic proved a little more testing than most people expected, so we asked Kirk Rutter to finish off that lecherous old dragon once and for all.

1) The Disk

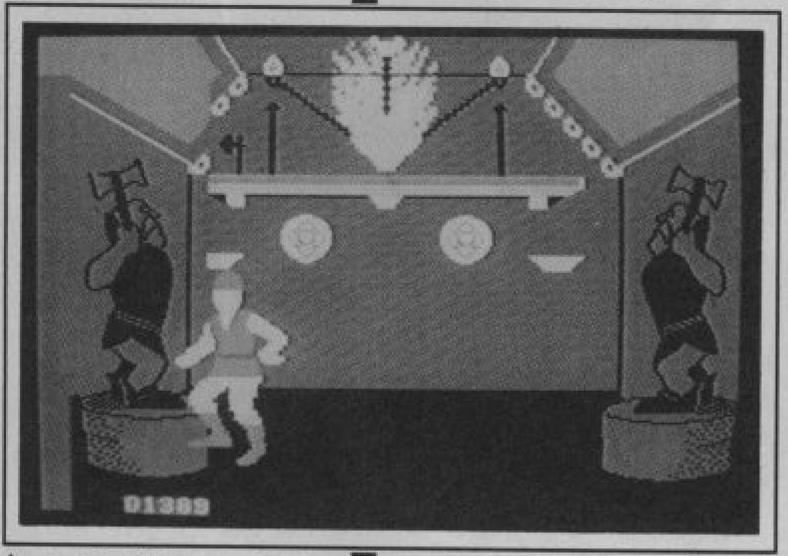
Jump onto the disk and you'll hurtle downwards. Air genies appear from random directions. As soon as you see one rush towards it. Eventually it will disappear. After seven genies the disk will drop to another bridge. Jump on it at the earliest safe opportunity.



Kill the ghostly figure on the checker board.

2) Skull Hallway

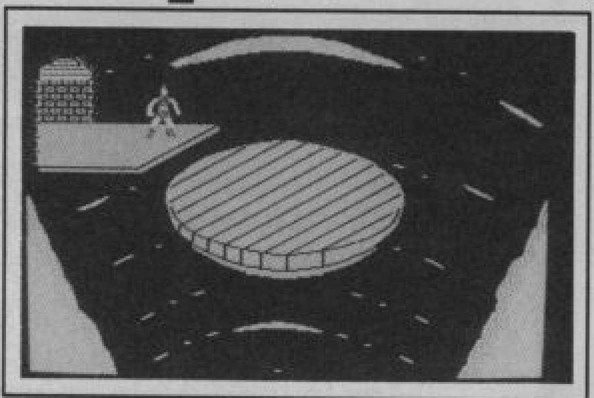
At the first doorways, skulls come at you from both sides. Push the stick forwards to dodge them. Now a skeleton hand comes at you from the right-hand doorway. Hit fire to smash it. When the hand is destroyed more skulls will bounce towards you. Push stick forward to jump free, another hand will come at you from the right. Smash it, bats come from the left, pull the joystick back to dodge them, they should follow. Push stick right and they fly away. Green blobs will come from the right. Push stick left and you'll dodge them. Then push stick forward, then right to sidestep to next level.



In the Weapon Room — the axeman moves towards you.

3) Burning Ropes

Fairly straightforward this. Just swing from rope to rope. Don't stay on too long or you'll find yourself in the hot seat.



Second disk — not as windy as the first disk.

4) Weapon Room

A ball and chain comes to life. Fire to smash it with your sword. A pot comes to life, jump left. The wall moves in. Strike the man with your sword — his axe comes to life. Jump right. The wall starts to move. Strike the man with your sword again. The axes comes to life again. Jump left to dodge it. A shield comes to life — fire to hit it with your sword. An axe comes to life jump forward off it. A giant flame chases towards you. Push stick right and you'll run safely to the doorway.

5) Giddy Goons and Ramps

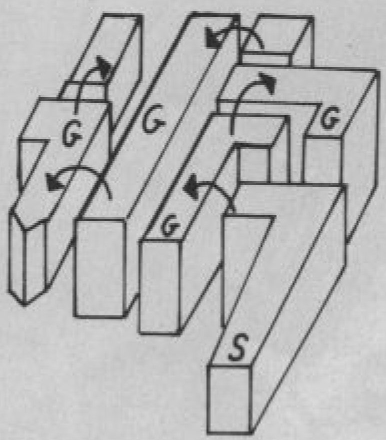
Jump from ramp to ramp killing the Goons, beware not to get too close to the edge otherwise you may slip on the ice. (Note, you cannot jump to the next ramp until you have killed the opposite Goon). To complete this screen jump to the darkest ramp (see diagram right) it will flash and you will walk off the screen to the next one.

6) The Tentacle Room

You are now in Singe's laboratory and tentacles try to strangle you, so use the following tips:- chop the first one with your sword (fire), jump left to dodge the second one, jump back to dodge the third one, (joystick forward) chop the fourth with your sword, then jump two steps to the right, and to dodge the fifth tentacle jump to the right again.

7) The Second Disk

This disk is very different to the first one. There are more Air Genies and they blow for twice as long. Make sure you don't run too fast at them, let them blow you for a little bit then run at them. They are not as strong as the first Air Genies, this makes it a lot more easy when running at them but go easy or you may fall over the edge.



8) The Deadly Checkerboard

You are now on a 3D grid with an iron gate at the opposite side. A ghostly figure will appear and send electric currents through the ground. You must avoid them by jumping out of the way. Keep an eye out for the ghostly figure, he is your key to the next screen. Kill him with your sword (note, you can only kill him when he is green, not black) and go on to the next screen.

9) The Dragon's Lair

Your loved one is but a heartbeat away. Make your way across the cliffs, but watch out for Singe's hot breath, use the rocks as protection against his wrath of fire, grab the sword and slay Singe. You are now free to marry Princess Daphne.

Tips by Kirk Rutter.

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DruiD

The main difficulty in *Druid* is in deciding which spells to take from appropriate chests. Specific chests will always contain the same spells, so once you have a satisfactory route for a level you can rely upon that method. Generally, take keys where possible, unless you already have more than 5 or 6, as they will always give a return of some kind eventually. It is also better to have too many keys than too few, as being stuck behind a locked door means Game Over.

If you find that whatever spell you choose will take you past 99 (thereby wasting some) don't choose purely on quantity — take the one that is most useful on your present (or next) level, using the spell table.

Usually, don't pass up the chance of a CHAOS — they are lifesavers. If there are some good alternatives and/or you have 5 or 6 already, then maybe think again.

Never die with a CHAOS on you! If things are getting serious, don't be afraid to hit that CLR/HOME — that's what it's for. Note that you *cannot* die while a CHAOS is in action — even if your energy is at zero, and that this particular quality means that you can walk on water using CHAOS. Having said this, be alert for monsters created after the spell was activated: they can 'hold' you in a dangerous place until the CHAOS stops.

To activate a Pentagram, stand in the top right corner, with your feet in the middle of it. You are safe from monsters in this position — they cannot deplete energy faster than the Pentagram provides it, but this is *not* the case should one attack from below (to the south of) you.

Feel free to use Golems if there are two people playing, but I wouldn't personally recommend it; they:
a) cost spells (that could have been taken instead);
b) are not as effective in saving the druid as other spells;
c) disappear when levels are changed. A better use for a second player is to man the keyboard, acting as spell-changer/caster and door-opener.

CHANGING LEVELS

Be very careful when changing levels as
a) Golem disappears
b) previously unlocked doors relock themselves.
c) any areas previously 'cleared' of nasties will be reactivated.

These problems are especially relevant on level 4, when several descents to level 5 are required to fully explore the lower level.

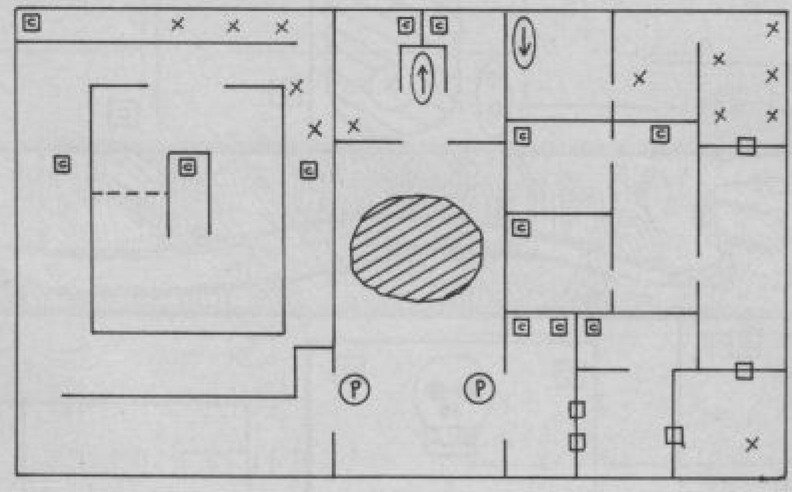
SPECIFIC PROBLEMS

The safest way to tackle the large area of water on level 3 is to cast CHAOS to allow passage over the water, and possibly INVISIBILITY too, so that no new nasties attack. Once more proficient, you may be able to fight your way safely to one of the pentagrams. (N.B. Golem may be useful here).

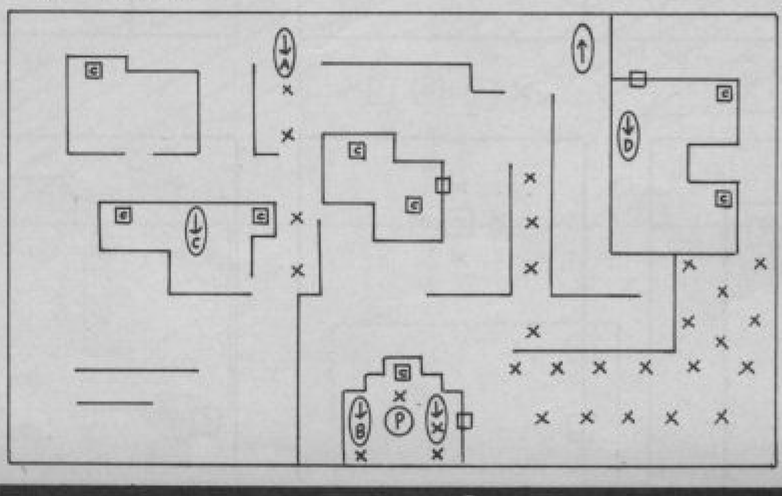
SPELL TABLE

Enemy	No. of Hits to Kill: Water	Fire	Electricity
GHOST	1	1	2
BEETLE	3	1	2
SKELETON	1	3	2
SNAKE	3	1	2
RALACK	1	2	3
WRAITH	3	2	2
SLIME	3	1	2
DEVIL	3	3	1

Level 3



Level 4



THE SKULLS

These are specific hints on each skull:

Level 5: Use one of the three main spells to fire at the oncoming blasts from the skull, as you approach it, and head for the stairs once they're in sight. Do not go down! — stand on the stairs, facing and touching the skull, so that your feet are level with the bottom of the stairs and then CHAOS it. If this fails move further up the screen, and closer to the skull if possible.

Level 6: Fire a CHAOS upon entering the room, then run straight for the skull, firing another once you are touching it.

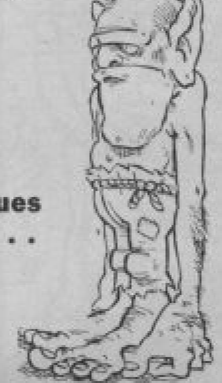
Level 7: Like level 5, use main spells to counteract the skull-fire, running to the left-hand chest once able. Move alongside skull, facing it, and then CHAOS.

Level 8: The fastest way is to use one CHAOS upon entering the main room, cross the river, unlock the skull-room door and get to the skull while it is still working, and use another to kill it once next to it.

RATING

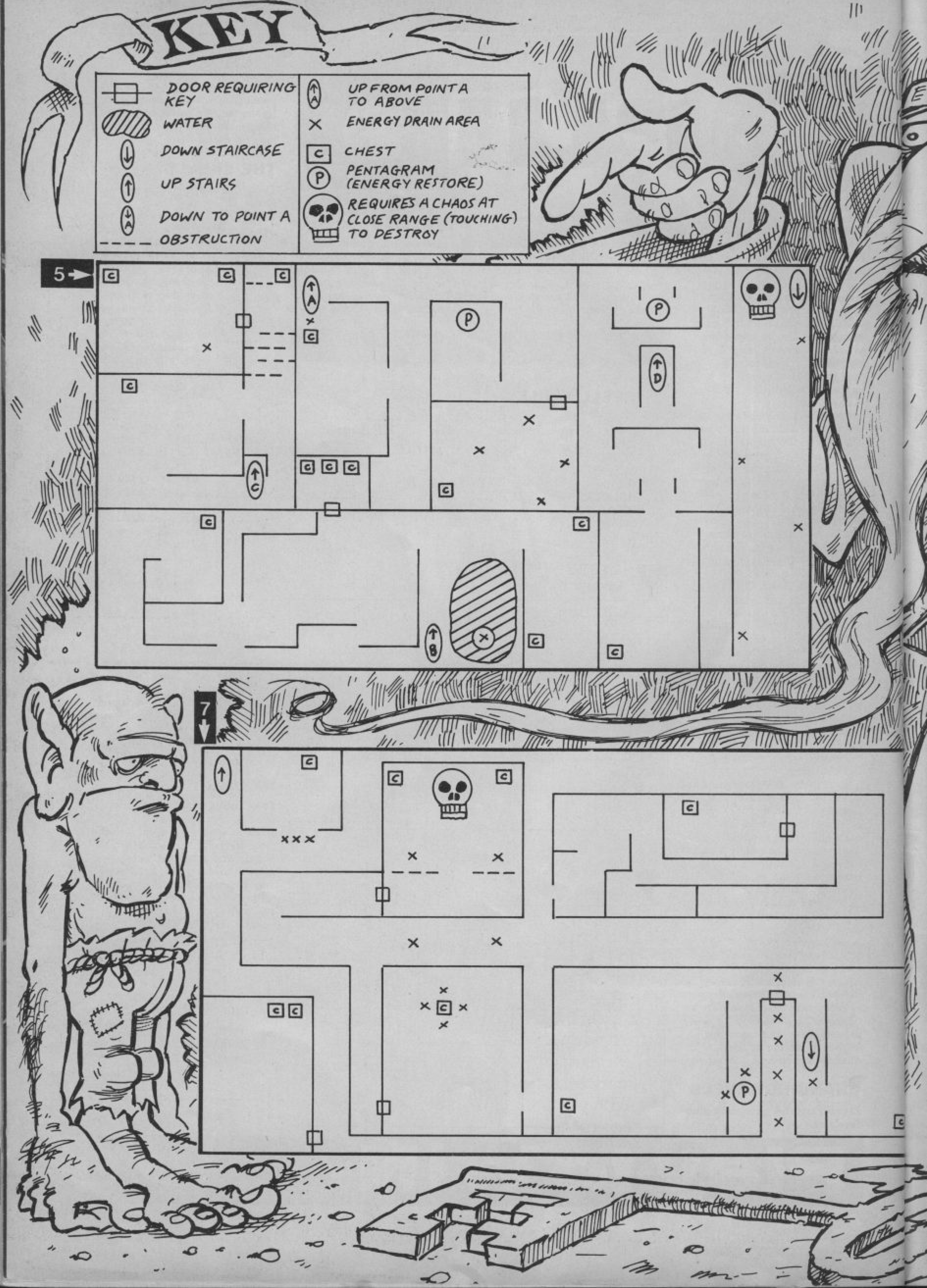
To obtain maximum rating — open every chest and kill a monster with every spell (use the table for maximum efficiency). When facing the final skull, allow it to drain nearly all your energy hits zero. You should finish the game with no spells on you and very little energy (before the final CHAOS replenishes it).

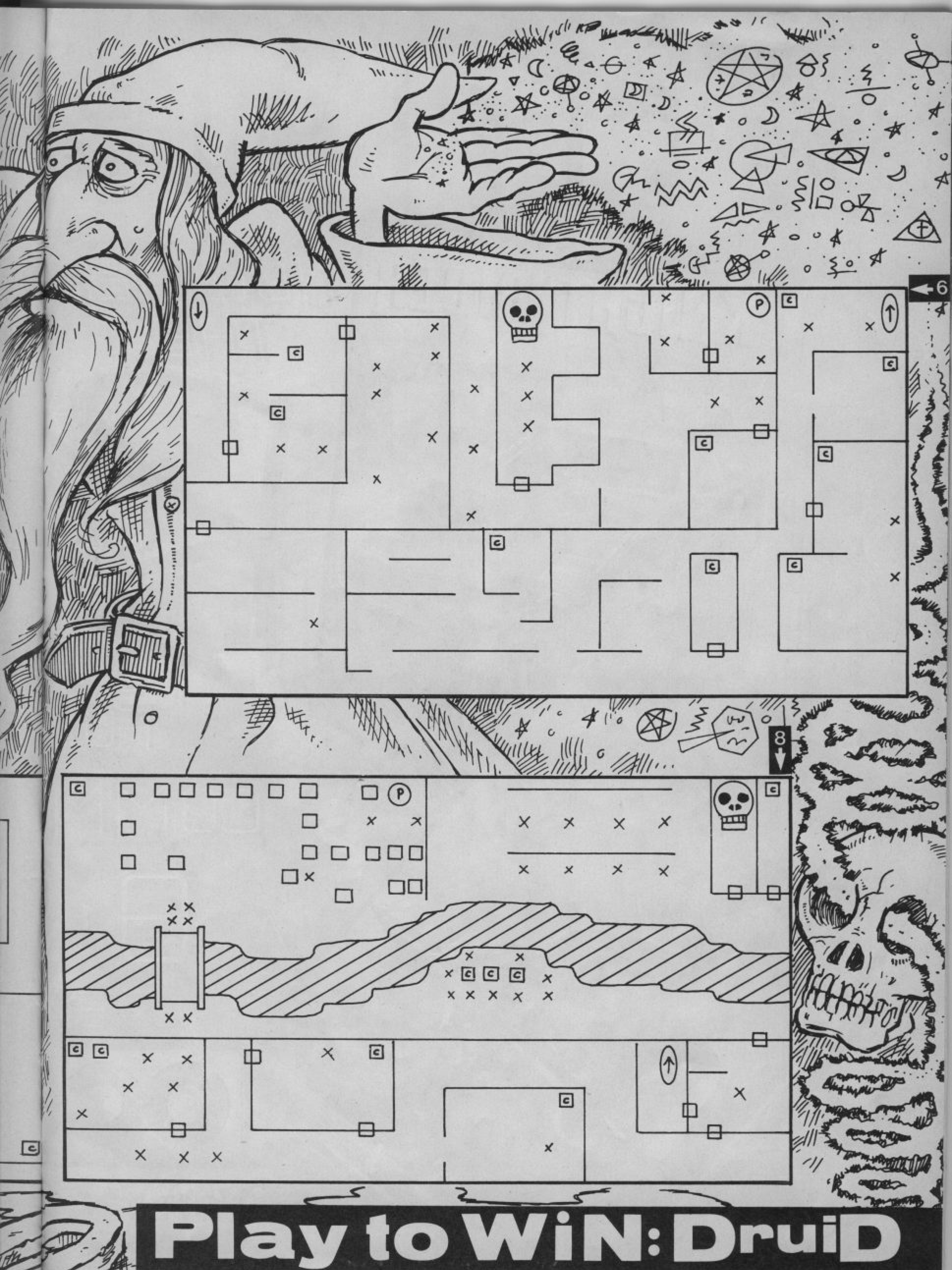
The map continues over. . . .



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WATER
DOWN STAIRCASE
UP STAIRS
DOWN TO POINT A
OBSTRUCTION
UP FROM POINT A TO ABOVE
ENERGY DRAIN AREA
CHEST
PENTAGRAM (ENERGY RESTORE)
REQUIRES A CHAOS AT CLOSE RANGE (TOUCHING) TO DESTROY
5
7



Play to WiN: DruiD



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5	6	7 10 miles	8	9	10 sprint runs	11
12	13	14	15 20 miles	16	17	18
19 10 miles slow	20	21	22	23 20 miles fast	24	25
26	27	28	29	30	31 THE BIG RACE!	

Print out a monthly calendar and enter important dates.

Master Card

by Bohdan Buciak ● **Print Master reviewed**

Remember we raved about Print Shop a few months ago? Well, it's no longer unique now that Print Master has arrived. It's a remarkably similar package that looks better, does more and is considerably cheaper. But it's still available only on disk for the 64.

Looks like there's been a little cribbing going on somewhere. *Print Master,* Ariolasoft's latest American acquisition for the 64, works so much like Print Shop (reviewed in July) and its facilities are so similar that certain programmers should be given a few hundred lines. That aside, Print Master is a superior product; it manages to overcome some of Print Shop's major deficiencies, is cheaper and throws in a few more useful items.

Main Menu

Like Print Shop, *Print Master* is completely menu driven and remarkably simple to use. It offers a set of ready-to-print graphics, a choice of eleven border patterns and eight text styles.



Print Master's rendering of Godzilla — send it to a friend.



All these can be used in the five printing functions, each one selected from the main menu:

● **Greetings Cards:** prints both the inside and outside of a card on an A4 sheet of paper which is then folded into four. Choose your border and then a graphic — only one is allowed but you have a choice of size, position and number of repetitions. Text styles and sizes can be mixed.

● **Signs:** produces an A4 size sign. Choose any one of the supplied graphics in large, medium or small sizes — the latter two let you repeat the graphic as a pattern across the whole page. Border options are available together with a mixture of text styles and sizes.

● **Stationary:** customise three lines at the top and at the bottom of your page. A graphic can be placed at the left side, right side or at both sides, or it can be repeated right across. The first line of text is always printed large, followed by two lines of small text. These parameters can't be changed.

● **Calendar:** one function you don't get with Print Shop. Design a weekly or monthly calendar with a large title and graphic. You can type information into any of the date squares, like a diary.

● **Banners:** prints extra-large letters sideways so it can be as large as you like. You can choose a border and place a graphic at either end of the text.

There's a choice of eleven border patterns and eight text styles to add style to your signs.



Using Print Master

Being so similar to Print Shop you can't help to compare the two. They're both very easy to use, both have options for lots of printers (Commodore 1525, MPS 801, Epson and Star range, Oki and C-Itoh) and both print at the same plodding speed.

Both feature a Graphics Editor which lets you modify existing graphics or design your very own, using a joystick, and save them to disk for future use.

So what makes Print Master better? Primarily it provides you with an on-screen preview of your finished work so that you can go back and change it before starting the laborious printing process — with Print Shop you just press the print button and hope.

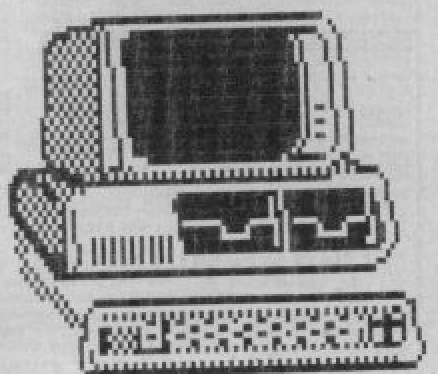
Print Master offers twice as many graphics (110), they're drawn with



more style and many are more imaginative — though still showing their American origins. There's also that Calendar function which could be most useful to some. Added to that, at £29.95 it's about £15 cheaper.

Conclusions

Which to choose? The answer must be Print Master. By appearing second, Print Master's programmers



probably spotted the flaws in their predecessor and did something to overcome them. Maybe I'm wrong, maybe the remarkable similarities are pure coincidence? Tell me another.

- **Print Master Commodore 64/128**
- **Ariolasoft UK Tel: 01-836 3411**
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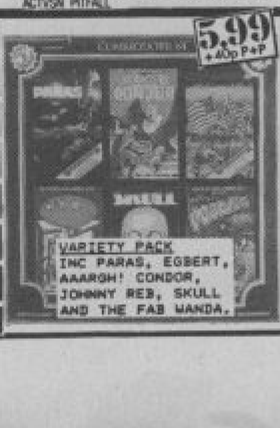
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KING SIZE

Don't tell me I'm barmy, it's true. You can get a wordprocessor for your C16 and a database for just a fiver each. Or maybe you want a Turbo utility – that'll cost you a five-spot too.

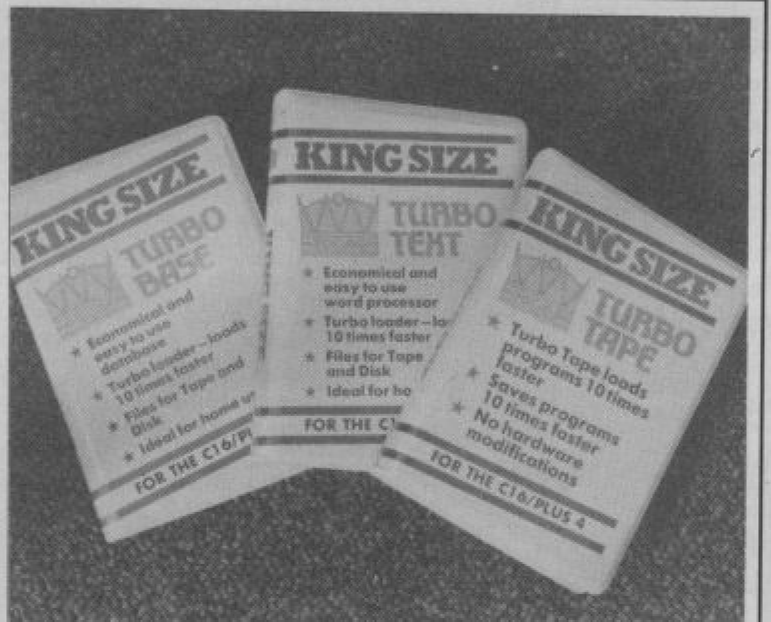
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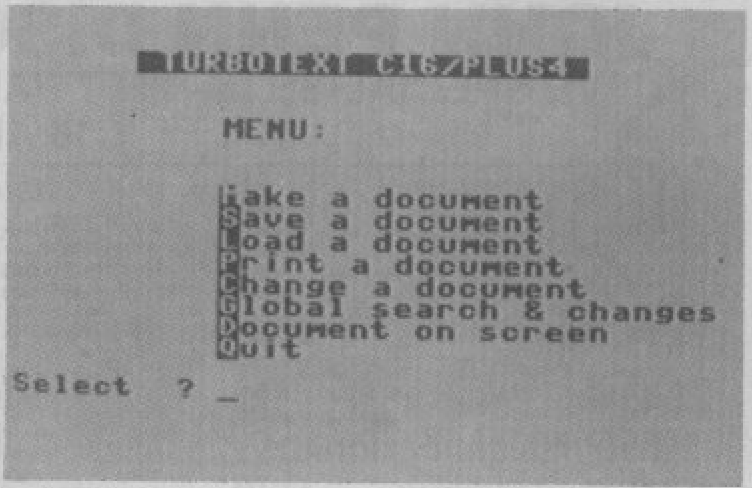
Robcom King Size Utilities for the C16 and Plus/4

Apart from playing games, the two most useful things you can do with your computer is write with it or use it to store and organise your information. Thanks to Robcom you can now do both those things very cheaply.

The company has just launched a King Size range (no you can't smoke them) consisting of *Turbo Tape, Turbo Text* and *Turbo File*. That lot will soon be followed by the Turbo Calc spreadsheet. The latter three programs also use the fast loading system found on Turbo Tape. Each package costs £5 and comes in a squashy little cassette case – all the instructions appear in the programs themselves.

▼ Three King Size packs already, with more to come.





▲ Turbo Text — offers only the basic functions.

Turbo Tape

The *Turbo Tape* program itself is a very useful little utility and is straightforward in use. Though, as is usual with these programs the claims of a tenfold speed increase are, if not exagerrated, at least misleading.

Turbo Tape will work on any program you have written yourself, or on a program you have bought, providing it is not protected. First you must, of course, load Turbo Tape itself, which takes a mere 12 seconds. Ignore the instructions on the box which tell you to run the program, as that will cause the C16 to crash. You next type in or load the program you want to Turbo and it is then just a question of re-saving it. It is possible to save programs that will auto run, simply by typing, 7,1, after the filename.

The time saved on loading depends very much on the length of the program. This is because of the way turbo programs work. When you save your program the code for the turbo leader is actually saved with it at the beginning of the tape. When the program is loaded back in, first the turbo loader code is loaded. This runs itself and in turn loads your program.

With very short programs, say fewer than ten lines, it is perfectly possible that using Turbo Tape could result in slower loading than by conventional methods. For most programs, though, a significant speed increase can be achieved. I would say the "ten times faster" claim is a maximum.

By my reckoning, a 4K program which took two and a half minutes to load ordinarily, loaded in 25 seconds with Turbo – five to six times faster.

Turbo Text

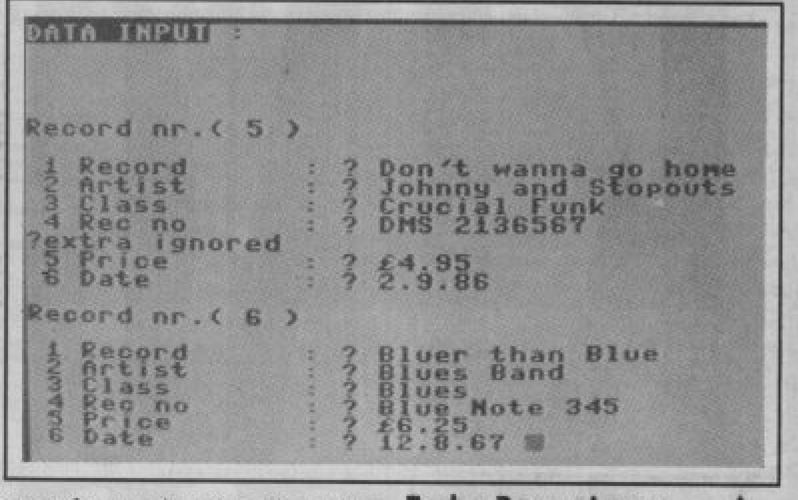
Can a wordprocessor for under £5 be of any use at all? The answer, I would say, is a very qualified yes. Providing you've no ambitions to write a novel on it or produce the final draught of your company's annual report that is.

To its credit, *Turbo Text*, whilst not the most advanced word processor I've seen, is an easy to use menu driven package. Altogether eight options are provided. The absolute basics are: Make a document, save, load, print and quit.

Additionally you can make alterations to a finished draught, display your document on screen as it will appear on paper, and search for a particular word or group of words and replace it with something else.

All the options, except one, are straightforward and very simple in operation. As you write, text appears,

KING SIZE



Turbo Base gives a maximum six fields per record. ▲

unformatted on the screen. In other words there is no attempt to make it presentable. Words are split over two lines and paragraphs are indicated by the backspace symbol.

If you want to see what your document will finally look like simply select that option from the main menu. Having done that you will undoubtedly want to make some changes, and this is where things are perhaps a little more difficult than they need to be.

When in Change Mode, text is displayed in blocks of four lines at a time. Deletions are made using the delete key in the usual fashion. To insert text you press shift delete and the text breaks at the cursor, making space for your insertion. The problem occurs if you have a lot of text to insert and it runs over more than one block. Things get a bit muddled and your words end up where they shouldn't be. But providing you keep alterations to a minimum that doesn't amount to an enormous problem.

Turbo Text doesn't have any of the sophisticated functions you'd find on professional wordprocessors, but at the price you wouldn't expect it to.

Turbo Base

Turbo Base is probably the best designed and most comprehensive of the King Size programs that have been produced so far. It enables you to maintain a database on either disk or tape and perform a number of data processing operations on your files.

The first task, having loaded the program would be to create a file. Each record in the file can contain a maximum of six fields and these must first be named. You might, for example, use the first four for name and address details and the remaining two for telephone numbers.

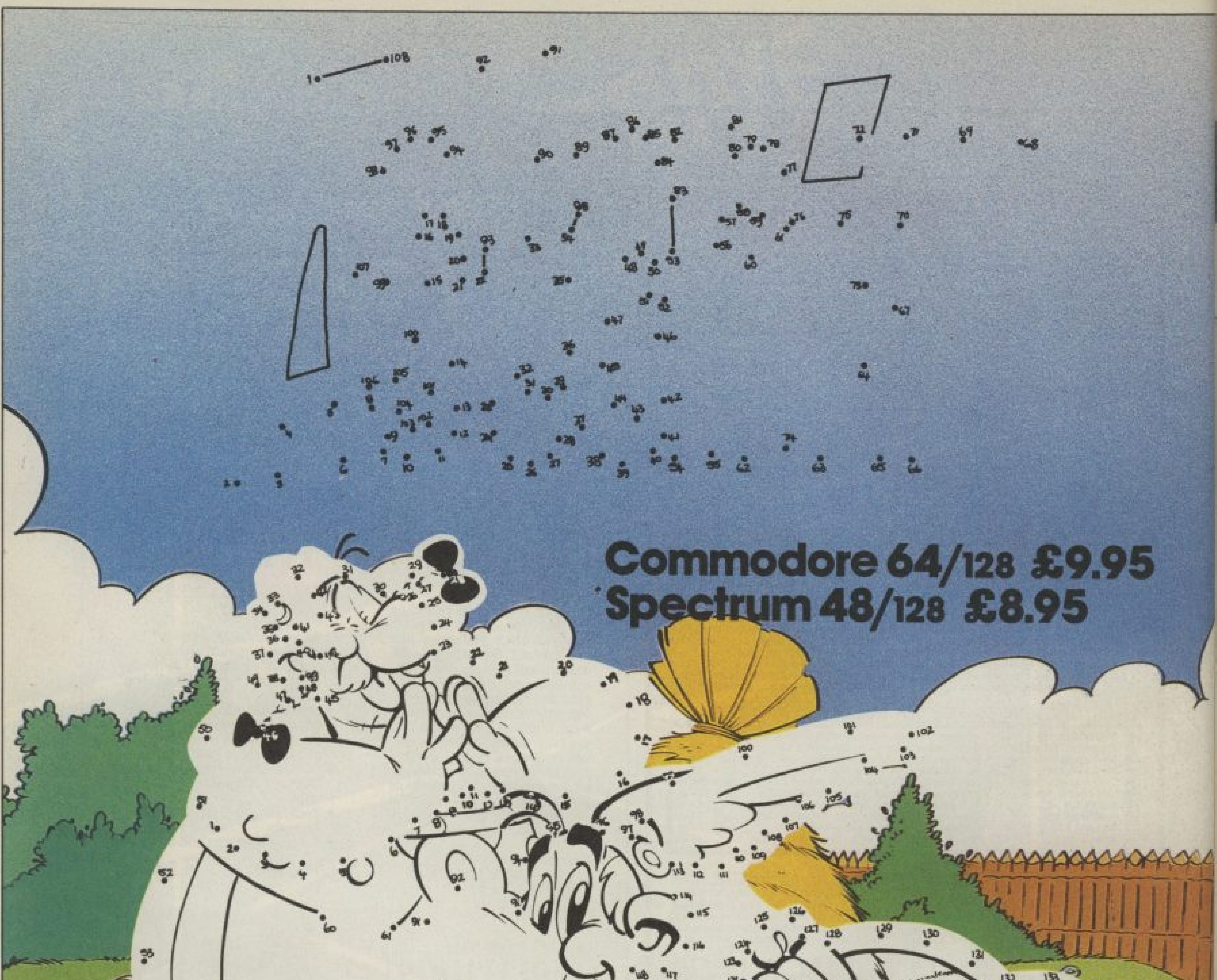
Once the fields have been defined you can begin the tedious task of inputting the data for each record. There will be an upper limit on the number of records the C16's memory can accommodate. I typed in 50 with no problems. If you run out of room you could always use several files to contain all of your records, perhaps have one file for every letter of the alphabet.

Of course a database can do much more than simply hold and display individual records. Turbo Base will allow you to sort the records into alphabetical order, list the contents of one field of each record, search for occurrencies of a particular word, and add up the contents of numerical fields. Additionally there are the usual database housekeeping functions such as delete a record, add or change a record, and load and save files.

Like Turbo Text, this database lacks the sophistication of packages that are ten times its price, but it's still a well written, easy to use and genuinely useful little program. If you are new to the idea of databases it would provide the ideal start.

- **King Size Utilities**
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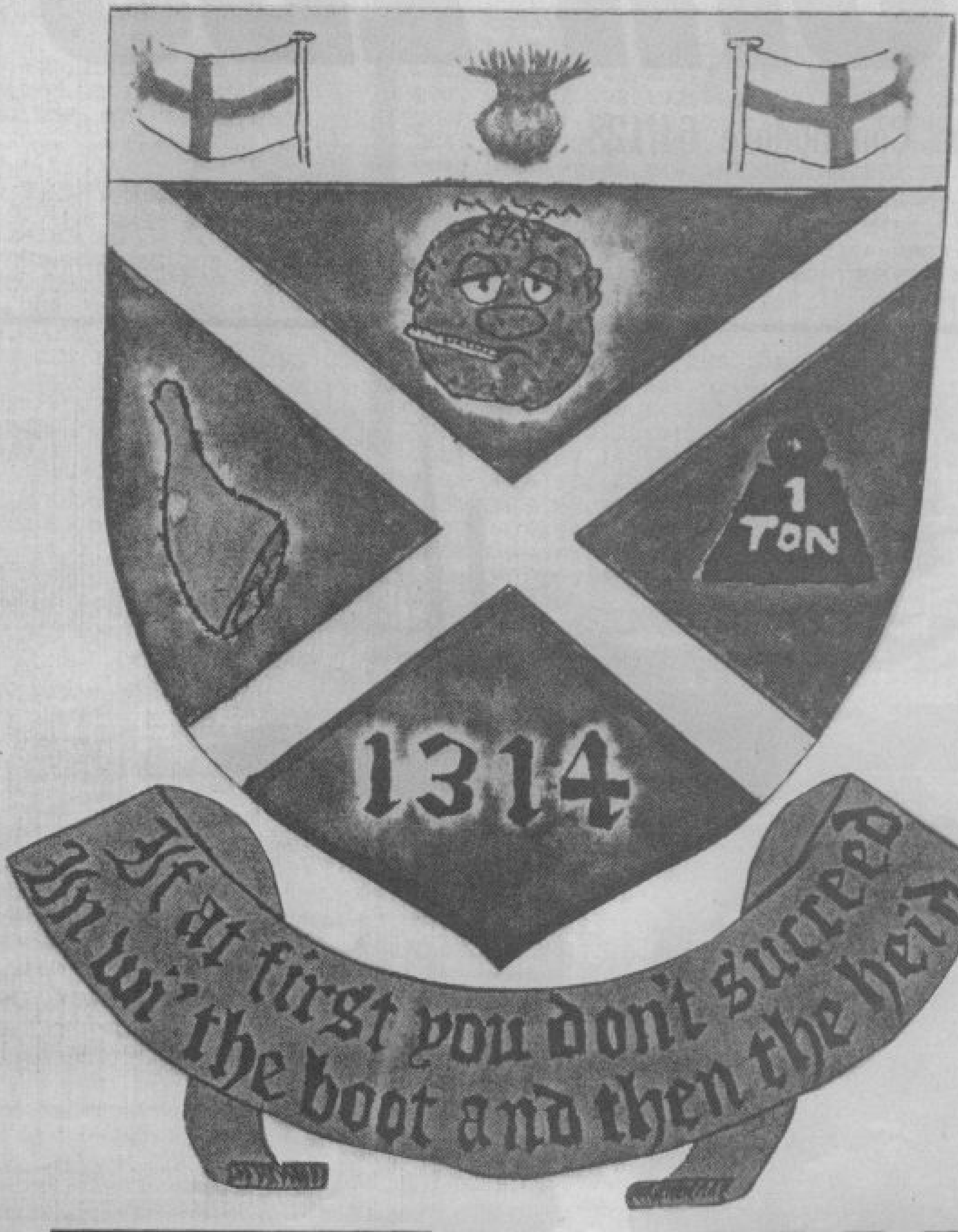
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RESULTS
Knight Games

The Commodore User postman got the grumps again last month, carrying those sackfulls of Knight Games Competition entries up the stairs — he didn't have to open them all.

So now we know, all you CU readers have definitely got an artistic bent — and some of you have a really weird sense of humour. Like Gavin Hamilton (heraldic fanfare please), rise up Sir Gavin, 'cos you've won our Knightly compo.

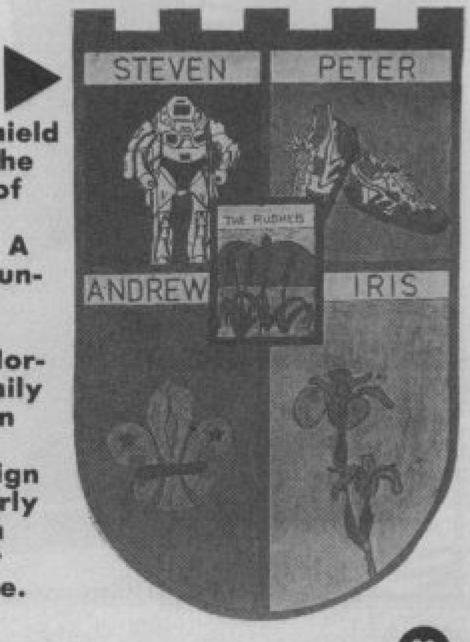
Gavin's winning entry is printed here (top right) in glorious monochrome, but we couldn't resist the explanatory poetic ditty he sent along with it — just as well England did better than Scotland in the Word Cup. Here goes:



"We're from Scotland (you may have guessed),
and you ask anyone, we're the best,
the burning of the English flag,
shows we hate that piece of rag,
the HAM, ILL man and heavy TON,
is just a little bit of fun,
but 1314 was the date,
that all Hamiltons up here hate.
For it was the Battle of Banockburn,
when fate took its gruesome turn.
Hundreds of Hamiltons were killed,
and loads of empty graves were filled.
The proverb at the bottom shows,
what Hamiltons do to their foes.
So take a word of warning now,
if you meet a Scotsman bow,
for that Scotsman, once he's gone,
might have been a Hamilton."

The thirty runners up were: Darran Norton of West Midlands, S Groves of Dorchester, Philip Askew of Staines, Andrew Rush of Kent, C Lilley of Middlesborough, PM Sweetingham of Brentwood, John Tidmarsh of Sutton Coldfield, Richard Walker of Leeds, D Voisey of Malvern, Edward James of Sunderland, Ian Taws of Blyth, Robert Dawson of Windsor, Ian Dawson of Windsor, Brian Callaghan of Cork, RJ West of West Midlands, Steven Chapman of Leicester, David Thomas of Stockbridge, Craig Banner of Pontefract, Jason Hutchin of Essex, Alexander Milne of Fraserborough, Mark Wilson of Renfrewshire, Pauline Monk of Dorset, Graeme McGibbon of Coatbridge, Steven Jones of Shrewsbury, Lee M Crawley of Barnsley, A Winch of Kent, Malcolm Allen of Coventry, Jamie Smith of Halifax, Rachel Major of Walton-on-Thames and RJ Lees of Oldham.





The Rush family shield reflects the interest of each member. A worthy runner up.

Darren Norton's family interest in art and design nearly won first prize.

TORPEDO

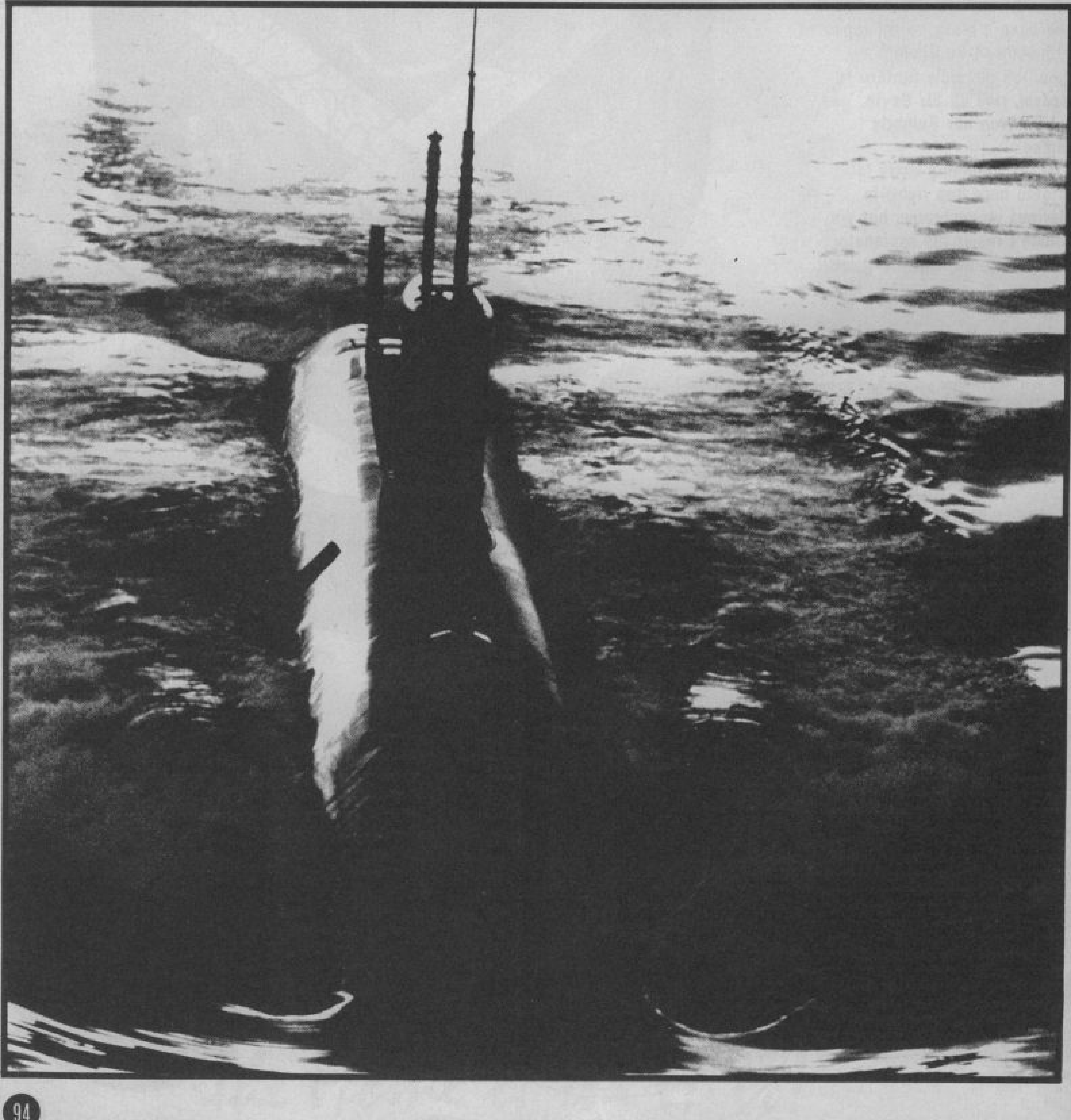
by Neil Cooper

Dive, dive, dive. Periscope down. Sonar on – be-beep, be-beep. Load up all torpedo tubes. Sorry, I'm getting carried away. Torpedo is a super smooth 'fire topedos and blast the ships' game because it's all written in machine-code, but presented as data statements with a Basic loader.

Simply type in the program, use the cursor left and right keys to move, and the spacebar to fire your torpedos – fwhooosh.

for the Commodore 64/128

```
10 C=0:FORN=255TO252STEP-1:FORM=0TO62:READA:POKEN*64+M,A:C=C+A:NEXTM,N
15 IFC<>15873THENPRINT"ERROR IN DATA BETWEEN LINES 1000-1036":END
20 C=0:FORN=49152TO50489:READA:POKEN,A:C=C+A:NEXTN
30 IFC<>149388THENPRINT"ERROR IN DATA BETWEEN LINES 2000-2133":END
```



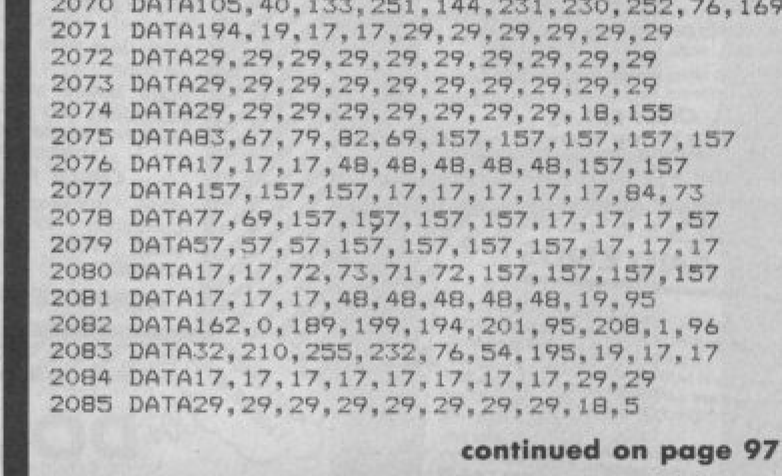


```
100 SYS50372
1000 DATA0,0,0,0,0,0,0,0,0
1001 DATA0,0,0,0,0,0,0,0,0
1002 DATA0,0,0,24,0,0,24,0,0
1003 DATA24,0,252,24,0,132,25,255,252
1004 DATA25,12,196,249,255,252,255,255,255
1005 DATA115,156,231,63,255,255,31,255,255
1006 DATA15,255,252,7,255,252,3,255,252
1010 DATA0,0,0,0,0,0,0,0,0
1011 DATA0,0,0,0,0,0,0,0,0
1012 DATA0,0,0,0,0,24,0,0,24
1013 DATA63,0,24,33,0,24,63,255,152
1014 DATA35,48,152,63,255,159,255,255,255
1015 DATA231,57,206,255,255,252,255,255,248
1016 DATA63,255,240,63,255,224,63,255,192
1020 DATA0,60,0,0,60,0,0,255,0
1021 DATA63,255,252,255,255,255,255,255,255
1022 DATA255,255,255,63,255,252,0,0,0
1023 DATA0,0,0,0,0,0,0,0,0
1024 DATA0,0,0,0,0,0,0,0,0
1025 DATA0,0,0,0,0,0,0,0,0
1026 DATA0,0,0,0,0,0,0,0,0
1030 DATA0,24,0,0,24,0,0,60,0
1031 DATA0,60,0,0,60,0,0,60,0
1032 DATA0,24,0,0,60,0,0,0,0
1033 DATA0,0,0,0,0,0,0,0,0
1034 DATA0,0,0,0,0,0,0,0,0
1035 DATA0,0,0,0,0,0,0,0,0
1036 DATA0,0,0,0,0,0,0,0,0
2000 DATA206,4,208,208,8,173,21,208,9,4
2001 DATA141,21,208,206,6,208,208,8,173,21
2002 DATA208,9,8,141,21,208,238,8,208,238
2003 DATA8,208,208,8,173,21,208,9,16,141
2004 DATA21,208,238,10,208,238,10,208,208,8
2005 DATA173,21,208,9,32,141,21,208,206,12
2006 DATA208,206,12,208,208,8,173,21,208,9
2007 DATA64,141,21,208,206,14,208,206,14,208
2008 DATA208,8,173,21,208,9,128,141,21,208
2009 DATA206,3,208,206,3,208,206,3,208,206
2010 DATA3,208,208,8,173,21,208,41,253,141
2011 DATA21,208,166,197,224,2,240,9,224,7
2012 DATA240,9,224,60,240,9,96,238,0,208
2013 DATA96,206,0,208,96,173,21,208,41,2
2014 DATA240,1,96,169,212,141,3,208,173,0
2015 DATA208,141,2,208,173,21,208,9,2,141
2016 DATA21,208,32,33,197,96,162,4,222,41
2017 DATA6,189,41,6,201,175,240,1,96,169
2018 DATA185,157,41,6,202,208,237,162,1,134
2019 DATA251,96,162,5,254,233,4,189,233,4
2020 DATA201,186,240,1,96,169,176,157,233,4
2021 DATA202,208,237,96,174,30,208,224,0,208
2022 DATA1,96,32,44,197,224,6,240,21,224
2023 DATA10,240,60,224,18,240,99,224,34,240
2024 DATA120,224,66,240,110,224,130,240,109,96
2025 DATA173,21,208,41,249,141,21,208,160,0
2026 DATA32,166,192,166,251,224,1,208,1,96
2027 DATA200,192,250,208,241,160,0,32,166,192
2028 DATA166,251,224,1,208,1,96,200,192,250
2029 DATA208,241,96,173,21,208,41,245,141,21
2030 DATA208,160,0,32,166,192,166,251,224,1
2031 DATA208,1,96,200,192,250,208,241,160,0
2032 DATA32,166,192,166,251,224,1,208,1,96
2033 DATA200,192,250,208,241,96,173,21,208,41
```

TORPEDO

```
2034 DATA237,141,21,208,160,0,32,192,192,200
2035 DATA192,50,208,248,96,76,124,193,76,143
2036 DATA193,173,21,208,41,221,141,21,208,160
2037 DATA0,32,192,192,200,192,50,208,248,96
2038 DATA173,21,208,41,189,141,21,208,160,0
2039 DATA32,192,192,200,192,100,208,248,96,173
2040 DATA21,208,41,125,141,21,208,160,0,32
2041 DATA192,192,200,192,100,208,248,96,32,0
2042 DATA192,32,214,192,32,166,192,32,190,193
2043 DATA32,190,193,32,190,193,32,190,193,165
2044 DATA251,201,1,208,229,96,162,0,232,234
2045 DATA224,255,208,250,96,169,155,32,210,255
2046 DATA169,147,32,210,255,169,0,141,32,208
2047 DATA169,6,141,33,208,169,253,141,248,7
2048 DATA141,250,7,141,251,7,169,254,141,252
2049 DATA7,141,253,7,169,255,141,254,7,141
2050 DATA255,7,169,252,141,249,7,169,15,141
2051 DATA39,208,169,0,141,40,208,169,1,141
2052 DATA41,208,141,42,208,169,11,141,43,208
2053 DATA169,12,141,44,208,169,3,141,45,208
2054 DATA169,14,141,46,208,169,0,141,21,208
2055 DATA169,130,141,0,208,169,220,141,1,208
2056 DATA169,40,141,4,208,169,170,141,5,208
2057 DATA141,7,208,169,190,141,6,208,169,70
2058 DATA141,8,208,169,120,141,9,208,141,11
2059 DATA208,169,220,141,10,208,169,30,141,12
2060 DATA208,169,70,141,13,208,141,15,208,169
2061 DATA180,141,14,208,169,0,141,2,208,141
2062 DATA3,208,169,255,141,27,208,141,21,208
2063 DATA96,169,29,133,251,169,4,133,252,162
2064 DATA0,169,160,160,0,145,251,200,192,11
2065 DATA208,249,232,224,25,240,14,24,165,251
2066 DATA105,40,133,251,144,231,230,252,76,129
2067 DATA194,169,29,133,251,169,216,133,252,162
2068 DATA0,169,0,160,0,145,251,200,192,4
2069 DATA208,249,232,224,25,240,123,24,165,251
2070 DATA105,40,133,251,144,231,230,252,76,169
2071 DATA194,19,17,17,29,29,29,29,29,29
2072 DATA29,29,29,29,29,29,29,29,29,29
2073 DATA29,29,29,29,29,29,29,29,29,29
2074 DATA29,29,29,29,29,29,29,29,18,155
2075 DATA83,67,79,82,69,157,157,157,157,157
2076 DATA17,17,17,48,48,48,48,48,157,157
2077 DATA157,157,157,17,17,17,17,17,84,73
2078 DATA77,69,157,157,157,157,17,17,17,57
2079 DATA57,57,57,157,157,157,157,17,17,17
2080 DATA17,17,72,73,71,72,157,157,157,157
2081 DATA17,17,17,48,48,48,48,48,19,95
2082 DATA162,0,189,199,194,201,95,208,1,96
2083 DATA32,210,255,232,76,54,195,19,17,17
2084 DATA17,17,17,17,17,17,17,17,29,29
2085 DATA29,29,29,29,29,29,29,29,18,5
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continued on page 97



Evesham Micros

ALWAYS A STEP AHEAD

DOUBLER

The tape back up "device"

Doubler has been an **enormous success** and continues to sell very well. Why? Because it is the **best product of its type** on the market. Doubler uses a unique method that copies **all types of software** regardless of speed. It consists of **hardware and software**. The software is the key part as unlike other products of its type Doubler creates a **brand new machine copy**. It is very easy to use and very successful. In fact our tests **have proved** that this "device" can achieve **100% success**.

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£39.95

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ONLY £39.95

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DISC DISECTOR V5.0

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Now the **FIFTH generation** of the country's **leading** disc back-up/utility package is available. This latest version includes **many more "PARAMETERS" to handle the latest highly protected discs.**

"EVESHAM 3 MINUTE NIBBLER" is the **latest version** of the infamous "Evesham Nibbler" now boasting **even more power and speed. Will now copy even the most highly protected discs in 3-4 minutes.** Handles the latest types of disc protection **completely automatically.** This often involves the use of the **"PARAMETER COPIER"** which adds the vital secret code that the highly protected programs check for (This is the important difference that makes this the best). At the time of going to press this program copied **virtually every disc program available for testing including the latest in games and business software.**

"DUAL DRIVE NIBBLER" allows the use of two drives to make **even faster back-ups.** Incorporates device number change software so no hardware mods necessary.

"NOVA TRANSFER" will **transfer to disc** the latest Nova Load programs including **multi part loaders.** A very useful utility that also includes routines to transfer "Summer Games II" and "Beach-Head II" to disc.

"DISCO" will transfer standard speed load software to disc.

"TRANS QD" allows you to save a fast load system to your own discs.

"DOUBLE BACK UP" is a **very fast** two drive back up.

As well as these important newcomers all the old favourite utilities which have helped earn "Disector" such a large following are included. These include **Menu Maker (selective), Fast Format, Unscratch, Disc Monitor, Disc Orderly, Fast File Copy, Index, etc., etc.**

The whole package is menu driven and has its own fast boot system built in for your convenience. Pays for itself the first day you receive it.

ONLY £29.95

Customers with earlier versions may return them along with a payment of £9.95 to receive V5.0

Programs are CBM 128 and 1570/71 compatible in '64 mode.

Quickdisc+

FAST LOAD PLUS UTILITY CARTRIDGE

After enjoying considerable success since its release we have now made some improvements to "QUICKDISC+" to maintain its position as the best value in the disc "speed up/utility" cartridges.

Fast LOAD (now 5-7 times normal speed). Works with majority of protected software. Can be switched in and out from the keyboard.

Fast SAVE at 7 times normal speed.

Fast Format takes just 20 seconds.

Fast Backup copies an entire disc in four minutes (not protected software).

Very Fast File Copier for selective file copying at HIGH speed. Now handles files up to **248 blocks** long.

Improved DOS commands (DOS 5.1) makes for easy use of the disc drive. eg. $(RETURN) will LOAD and display a directory without overwriting BASIC. SHIFT RUN/STOP will LOAD "0:*",8,1 etc. **Very, very useful.**

Incorporates Centronics printer software (user port) **with CBM graphics** capability (requires user port centronics cable).

A RESET switch is fitted. (We have found this to be "unstoppable", it even preserves the tape buffer).

NO MEMORY IS USED by this cartridge, it is totally "transparent" and uses special switching techniques.

"128" and 1570 compatible in '64 mode.

PLUS MANY MORE USEFUL FEATURES TO MAKE YOUR 1541 FAR MORE FRIENDLY TO OPERATE.

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When reviewing "Quickdisc+" Commodore Horizons said: **"A MUST FOR EVERY 1541 OWNER".**

NOW EVEN FASTER

FREEZE FRAME

THE BEST IN BACKUP METHODS IS NOW EVEN BETTER

NOW HANDLES PROGRAMS THAT LOAD SUBSEQUENT PARTS

"Freeze Frame MKII" must have been the **world's most powerful and most successful** backup product. The success of "Freeze Frame" spawned several imitators but they are pale imitations of, what we are convinced, is the **most advanced and easy to use backup product in the entire world.**

Now the **"MKIII" version** has moved "Freeze Frame" well ahead of the "opposition". As well as its unfailing skill in handling **every memory resident program** available for testing up to 1st July 1986 it will now transfer from tape to disc the vast majority of **programs that load subsequent parts.**

FEATURES

- TAPE TO DISC
- DISC TO DISC
- COMPLETELY SELF CONTAINED, NO EXTRA SOFTWARE NEEDED
- FILES COMPRESSED FOR ECONOMY OF STORAGE SPACE
- 128/128D COMPATIBLE IN 64 MODE
- TAPE TO TAPE
- DISC TO TAPE
- RELOAD INDEPENDENT OF THE CARTRIDGE
- NOW HANDLES PROGRAMS THAT LOAD EXTRA PARTS
- PROGRAMS RESTART FROM THE POINT BUTTON IS PRESSED

OPERATING "FREEZE FRAME"

"Freeze Frame" is **simplicity itself** to use. It is cartridge based so is simply plugged into the cartridge port. When the computer is switched on a message is displayed, pressing "RETURN" will clear the computer back to the normal start up screen. Software can now be loaded from tape or disc **completely as normal.** The latest version of "Freeze Frame" will, to the best of our knowledge, allow **ANY software** to load and run normally (unlike competitive products).

"Freeze Frame" can be brought into operation at any convenient point by **pressing the button** on it. You can then do one of three things:—

1. **Pressing "D" will save a working version of the program in memory to a formatted disc. This version will include an auto booting very high speed reload (many programs reload in less than 30 secs).**
2. **Pressing "S" will save to disc with a standard reload speed that can be used by non 1541/70/71 drives U.S. spec. machines, etc., but perhaps more importantly by most fast load cartridges and systems. Use "Dolphin DOS" to reload anything in less than 10 secs. (Also suitable for U.S. spec. machines.)**
3. **Pressing "T" will save a working version of the program in memory to tape. This incorporates a high speed reload at approx. 2400 baud.**

IT'S AS SIMPLE AS THAT

ALL PROGRAMS SAVED WITH "FREEZE FRAME" CAN BE RELOADED INDEPENDANTLY OF THE UTILITY

ONLY £39.95

Owners of earlier versions can return them and upgrade for £14.95.

SERIOUS WARNING: THIS IS AN EXTREMELY POWERFUL PRODUCT AND IS STRICTLY FOR PERSONAL USE. DON'T COMPARE IT WITH ANY OTHER PRODUCT, NOTHING ELSE OFFERS THE POWER OF "FREEZE FRAME".

QUIET DRIVE STOPS

This package incorporates new drive stops for **two 1541s** that will **end for good** the dreaded "woodpecker". The fitting process is very easy and a test program is provided to check the fitment. Helps prevent future alignment problems and makes your drive purr with satisfaction.

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DISC NOTCHER Allows you to easily cut a second write protect notch in your discs so that you can use both sides. A very useful gadget. **ONLY £6.95**

AZIMATE 3000 Lets you realign the head of your data cassette quickly and easily. Supplied with suitable screwdriver. **ONLY £6.95**

3M DISKETTES The best quality discs, available from us at the price of cheap ones. Buy the best, they last a lifetime. Boxes of ten—

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COMMODORE COMPATIBLE DATA RECORDER Performs the same operations as the C2N or 1531 but a useful saving. Also includes a pause button (if for use with C16/PLUS4 please state) **ONLY £29.95**

AND THEN THERE WAS DOLPHIN DOS

THE DIFFERENCE IS ***STAGGERING***

Like everyone that has had the pleasure of seeing this system in operation you will be amazed by both the speed and ease of use. It is compatible with the majority of commercial software, speeding up both the program loading and SEQ/REL files. Fitting requires the insertion of two sub assembly boards, one in the 1541 and one in the '64/'128. This does not normally entail soldering, although a small amount will be necessary with some machines.

THE FEATURES

25x FASTER LOADING (PROGRAM FILES)
12x FASTER SAVING (PROGRAM FILES)
10x FASTER LOADING (SEQUENTIAL FILES)
8x FASTER SAVING (SEQUENTIAL FILES)
3x FASTER LOAD AND SAVE (RELATIVE)
(These figures do not allow for searching)
Easy DOS commands from function keys.
Fast formats 40 tracks giving 749 blocks free.
Centronics driver software inbuilt.
Machine code monitor.
Can be switched out if necessary.

ONLY £69.95

If you require further information please send SAE for fact sheet.

Operates with the CBM 64 or 128 in '64 mode with 1541 disc drive.

SUBJECT TO AVAILABILITY. ALL ORDERS DESPATCHED THE WORKING DAY AFTER RECEIPT

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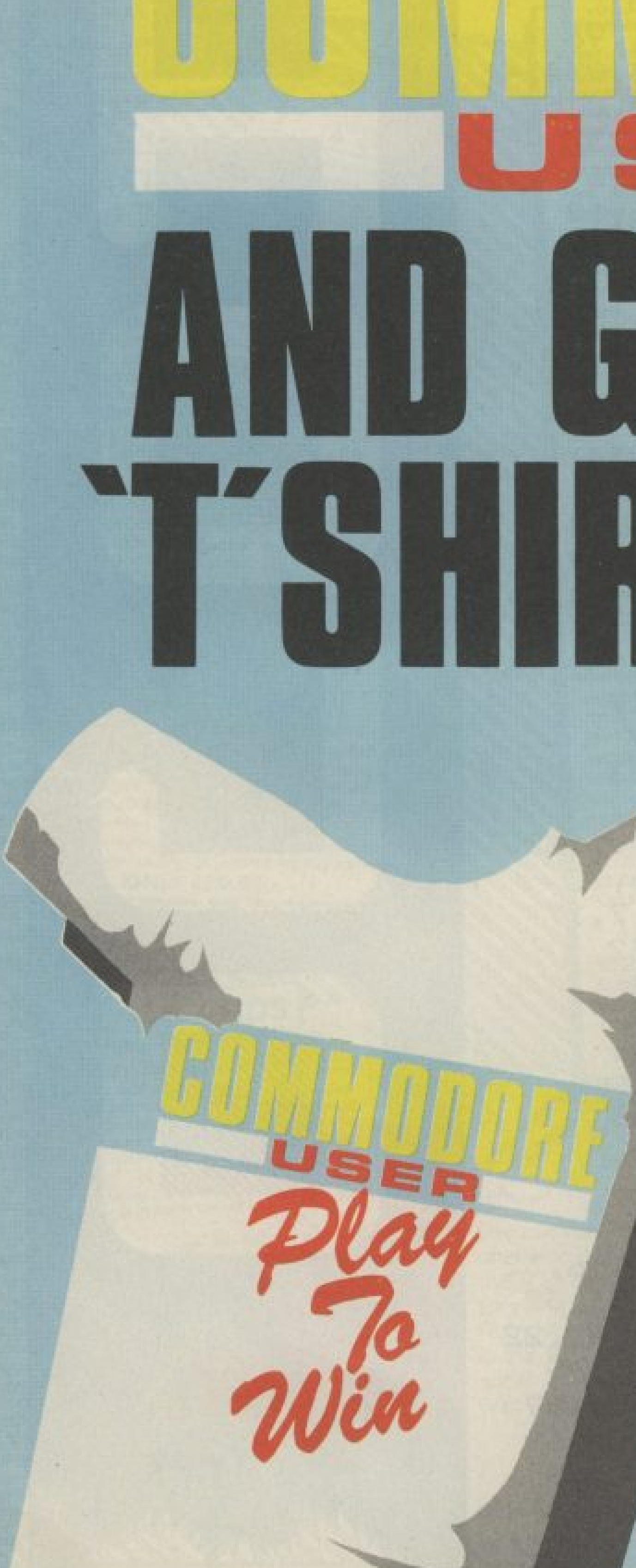
VISA

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TORPEDO

```
2086 DATA71,65,77,69,32,79,86,69,82,95
2087 DATA162,0,189,69,195,201,95,208,1,96
2088 DATA32,210,255,232,76,104,195,173,234,4
2089 DATA205,106,7,240,3,176,45,96,173,235
2090 DATA4,205,107,7,240,3,176,34,96,173
2091 DATA236,4,205,108,7,240,3,176,23,96
2092 DATA173,237,4,205,109,7,240,3,176,12
2093 DATA96,173,238,4,205,110,7,240,2,176
2094 DATA1,96,162,0,189,190,195,201,95,240
2095 DATA47,32,210,255,232,76,176,195,19,17
2096 DATA17,17,17,17,17,17,17,17,17,17
2097 DATA17,29,29,29,29,29,29,18,158,78
2098 DATA69,87,32,72,73,71,72,32,83,67
2099 DATA79,82,69,32,33,33,33,95,173,234
2100 DATA4,141,106,7,173,235,4,141,107,7
2101 DATA173,236,4,141,108,7,173,237,4,141
2102 DATA109,7,173,238,4,141,110,7,169,176
2103 DATA141,234,4,141,235,4,141,236,4,141
2104 DATA237,4,141,238,4,96,162,0,189,38
2105 DATA196,201,95,240,48,32,210,255,232,76
2106 DATA24,196,19,17,17,17,17,17,17,17
2107 DATA17,17,17,17,17,17,17,29,29,29
2108 DATA29,29,29,18,154,80,82,69,83,83
2109 DATA32,70,49,32,84,79,32,83,84,65
2110 DATA82,84,95,165,197,201,4,208,250,162
2111 DATA0,189,102,196,201,95,208,1,96,32
2112 DATA210,255,232,76,87,196,19,17,17,17
2113 DATA17,17,17,17,17,17,17,146,32,32
2114 DATA32,32,32,32,32,32,32,32,32,32
2115 DATA32,32,32,32,32,32,32,32,32,32
2116 DATA32,32,32,13,17,32,32,32,32,32
2117 DATA32,32,32,32,32,32,32,32,32,32
2118 DATA32,32,32,32,32,32,32,32,32,32
2119 DATA13,17,32,32,32,32,32,32,32,32
2120 DATA32,32,32,32,32,32,32,32,32,32
2121 DATA32,32,32,32,32,32,32,32,32,95
2122 DATA32,199,193,32,119,194,32,233,196,32
2123 DATA22,196,32,219,193,169,0,133,251,32
2124 DATA162,193,32,102,195,32,119,195,32,22
2125 DATA196,32,4,196,76,208,196,162,0,169
2126 DATA0,157,0,212,232,224,25,208,248,169
2127 DATA15,141,24,212,169,50,141,1,212,169
2128 DATA106,141,5,212,169,0,141,4,212,169
2129 DATA100,141,7,212,169,2,141,8,212,169
2130 DATA10,141,12,212,169,0,141,13,212,141
2131 DATA11,212,96,169,0,141,4,212,169,129
2132 DATA141,4,212,96,169,0,141,4,212,141
2133 DATA11,212,169,129,141,11,212,96
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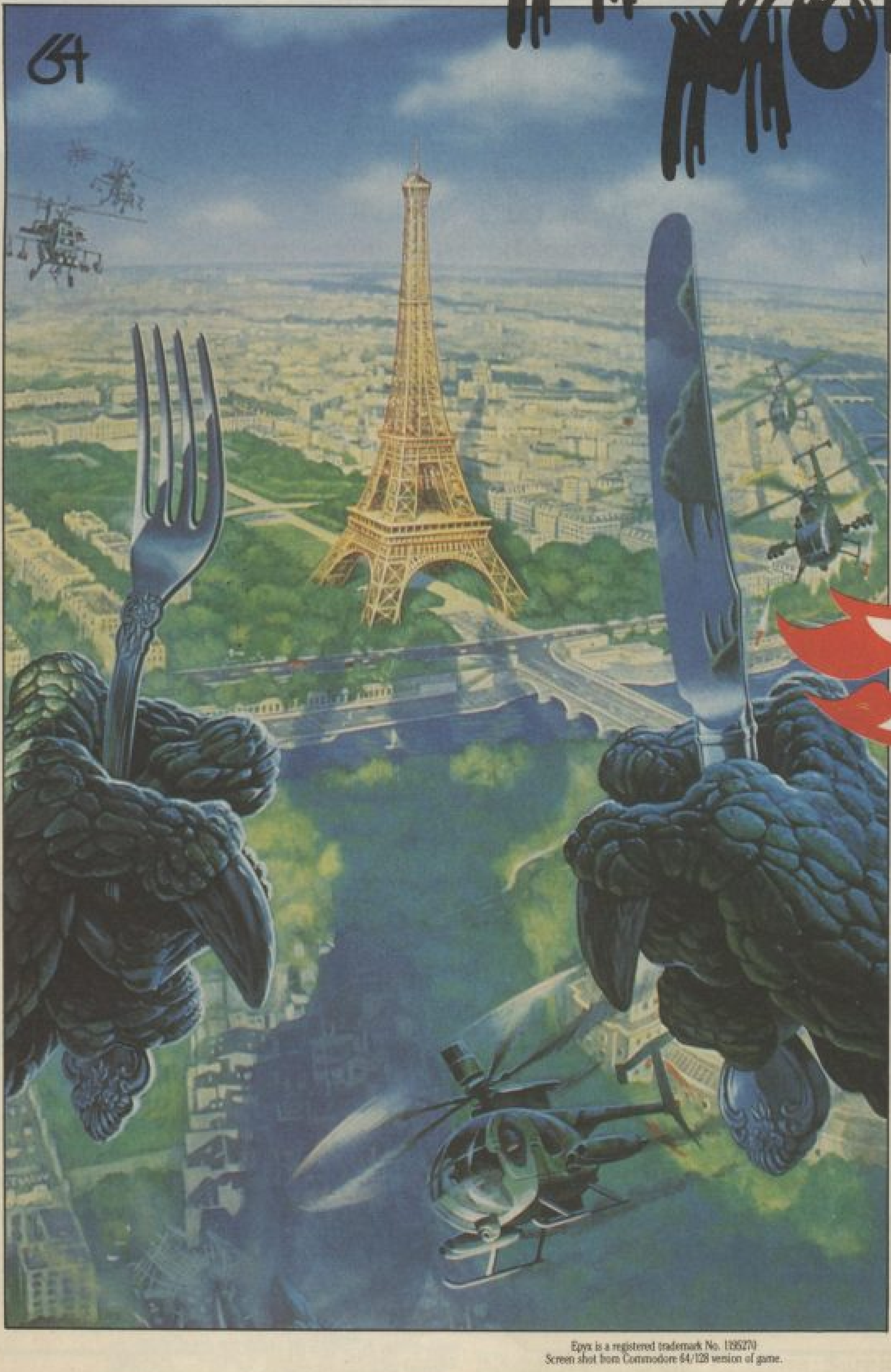
Yeah. A nice little trip to eat the Kremlin would be pleasant. Or how about a daring rescue in the Big Apple. A bold escape near Big Ben. Or just gobbling up the Golden Gate for good.

But don't expect a warm welcome. Expect everything else those pesky humans can throw at you. Tanks. F-111 fighters. Cops. The Army, Navy, Air Force and Marines. Even a nuke now and then.

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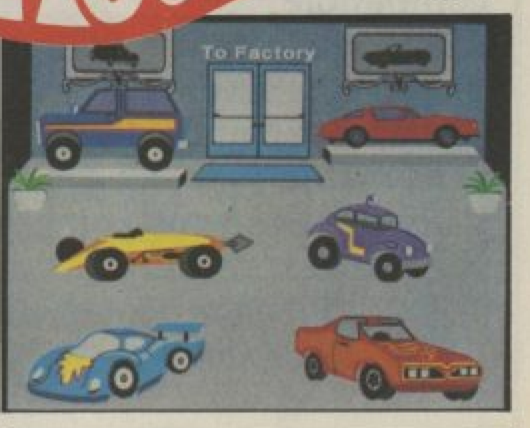
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SIMPLE JANE

Jane — for the Commodore 128 **reviewed by Chris Durham**

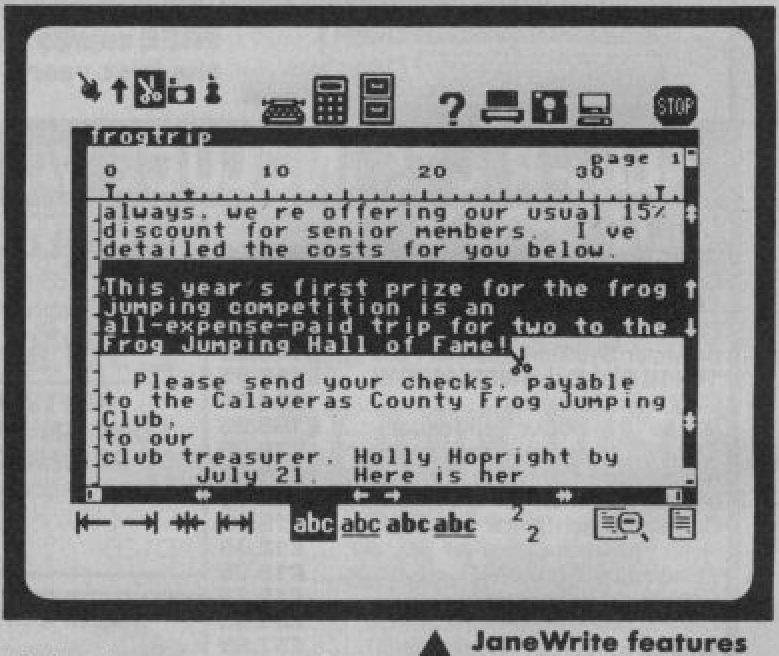
Jane is Commodore's way of introducing you to business uses for their C128. It's yet another integrating program designed to let absolute beginners use their 128s for writing, filing and making calculations.

Integration is the name of the game. Whether you want to or not, programs now insist on letting you tranfer data between spreadsheet, wordprocessor and database. Commodore's new package, *Jane*, is no different but it's unique in that it's designed completely for beginners, using the now familiar windows and icons, and a pointer controlled by mouse or joystick.

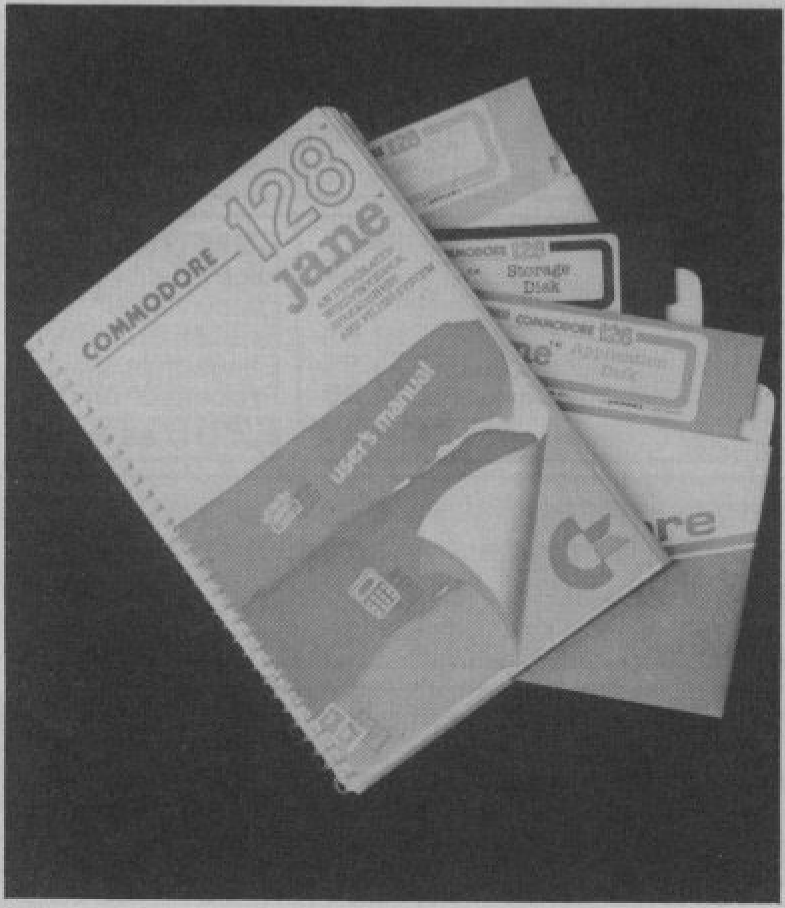
The package comprises *JaneWrite*, *JaneList*, and *JaneCalc* all on the same disk, with a Help disk and storage disk thrown in for good measure. You get the lot for £50. Unusually, all the programs run in 40-column mode so you can use Jane with an ordinary TV. That's sensible because it seems to have been designed partly for home use.

JaneWrite

The wordprocessing program is selected from the opening menu by pointing to the 'typewriter' icon. You have full control over the width of the page, including the ability to specify left, right or centre justified text. Page lengths can be set and can have a single line header, but no footers. Page numbers can appear at a number of different positions on the page.



JaneWrite features an easy to use 'cut and paste' facility — you even get the scissors.



Perhaps in an attempt to make up for using the 40 column screen, you can set 40, 64 or 80 columns on screen within the 'border' of the page. The 80 column characters are readable on a hi-res colour monitor, but with bad colour shading. However, in monochrome the characters are quite clear.

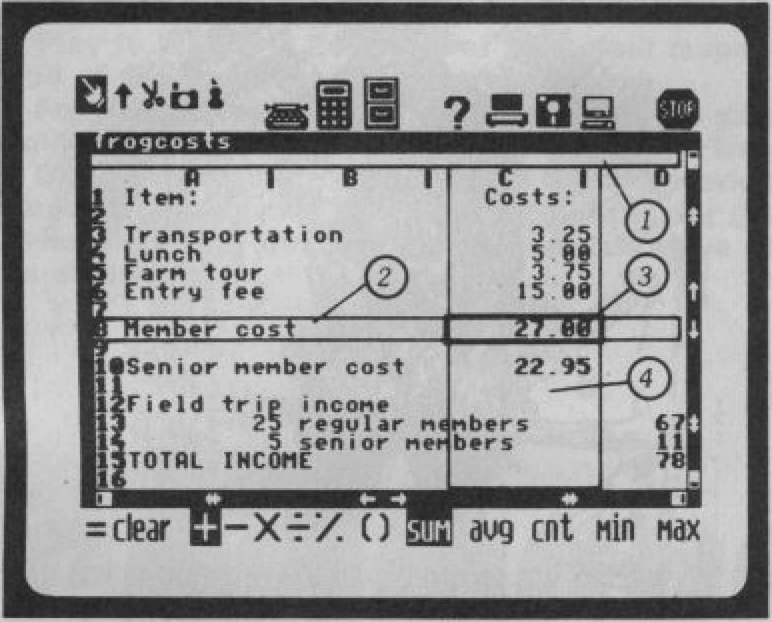
The program uses a 'what you see is what you get' layout, but when you edit text you have to manually reformat the lines that have been messed up. If the width of the page is wider than the screen then the text scrolls across the screen as you type. Full word-wrap occurs which saves you having to keep watching the screen while you are typing.

The program also allows you to select emphasised and underlined text plus super and subscripts, always assuming that your printer can produce them as well. Editing tools are good, with copy, move (cut and paste), search, find and replace (selected and global), delete, insert and 'store' for transfer to other programs. These can be selected by pointing to the appropriate icon, but I very quickly got fed up with this method and changed to using the control keys and function keys to select the command I wanted.

The program caters for a range of printers including Epson and there is a printer setup program on the disk

which can create a customised printer option if needed.

Print speed is incredibly slow; even using a printer buffer has no effect, which indicates the program is having to do some internal conversion first. Files can only be saved to disk when you finish a session, either by selecting 'STOP' or one of the three applications programs again. Overall, a perfectly adequate wordprocessor, but not for business use. Rather, this is intended for the new user who wants a painless, if slightly slow way of producing letters and documents at home.



JaneCalc

1) Display Bar
2) Row
3) Cell
4) Column

This is selected by the 'calculator' icon and comes complete with two pre-defined spreadsheet formats for you to use; 'Home Budget' and 'Grade Sheet'. The main problem is that they were written for the American market, but they can be modified.

If neither of these are what you require then you can easily define your own spreadsheet, although the field lengths on screen are fixed at nine characters. The fields can quite happily be bigger than this, but can only be seen fully when you print them out.

For a spreadsheet on the 128 this is incredibly small; only 26 columns by 50 rows. While 1300 fields *may* be adequate for your needs, compare this with the 16,000+ fields on most spreadsheets available for both the 64 and the 128.

However, JaneCalc does manage to do most things that one would expect from a basic spreadsheet. Fields can be either text or numeric, and formulae can be created to give a result in a field as well.

The 'easy' way of doing this with the pointer is much more difficult than just typing the formula, unless the fields you want are all on the screen at once; just moving the pointer doesn't scroll the screen. Likewise, using the pointer to select the arithmetic operators proved very laborious compared to just typing them in using the keyboard.

JaneCalc includes percentages and averages as well as the ability to print the smallest and largest number in a given row or column, which can be useful. Editing is relatively easy, the edit commands being virtually identical to those used in JaneWrite. By 'storing' a section of the spreadsheet, this can be transferred into a JaneWrite document very quickly and easily in much the same way as moving text around.

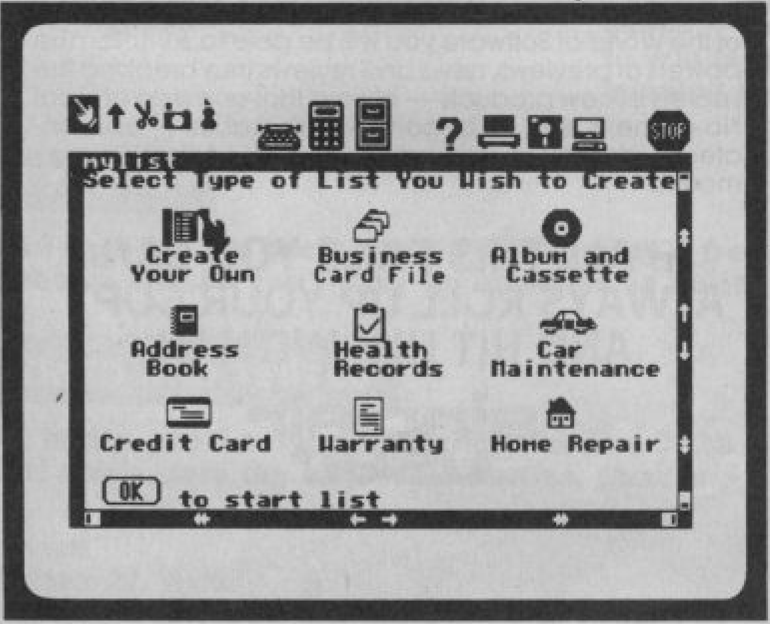
Overall, JaneCalc is adequate, but the small size and field width limitations preclude it from being considered for anything other than home use. Also, unless you really like using a joystick, the windows and icons environment just tends to get in the way, even more so than with the wordprocessor.

JaneList

The icon for this is a 'filing cabinet', but you actually get a 'card index'. There are a number of pre-formatted cards set up on the data disk for such things as record collections, car bills, address book, credit card lists etc; eight in all. If they don't meet your requirements then you can create your own card from scratch.

You can have up to fifteen fields per card, each field title being up to twelve characters long. However, there appears to be no limit on the amount of data that can be typed into each field; you just get a smaller number of big cards in the same file size.

By formatting the layouts you can create address labels, or a straight printout of what is on each card. Cards can be sorted on any field, and multi-field searches can be set up. On a search which produces too many cards, you can carry out further selections on just those cards without going through all the ones that have already been rejected. New cards can be added, and existing cards edited and deleted without difficulty.



JaneList offers a set of 'custom' files but you can also set up your own.

I found the use of the pointers and icons more helpful here since there is less need to keep switching between the menu and the card. As with the spreadsheet, information from the card index can be 'stored' and transferred to the wordprocessor very easily.

Although some of the pre-defined cards are very American and therefore of limited value, overall this is a good card index type of database. It does have limitations, but these are tolerable for the type of application for which this is intended.

The Manual

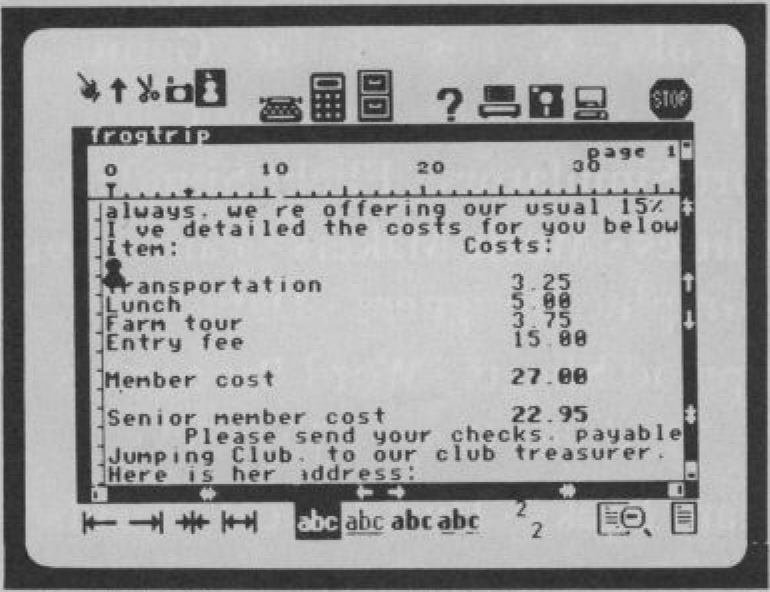
I got the distinct impression that the author(s) had been told to write Jane simply, so that people could understand it. What they *actually* did was to write it so simple children could understand it. The whole tone of the manual and accompanying literature would not go amiss in a reading book for primary schools! Sentences are short and basic and the examples are about a 'Frog Jumping Club'.

In fact, the manual explains things quite well if you can ignore the almost patronising tone and 'americanese' style. However, anyone who picked it up would assume it was written for kids and that the programs were designed for them too. How many 10 year olds do you know wanting a database and spreadsheet for Christmas?

Conclusions

The whole package is aimed fairly and squarely at the home market. At first, the windows and icons environment seems a good idea for the inexperienced user, but with the exception of the database it tends to get in the way and ends up making life more difficult.

Spreadsheet data slots nicely into a JaneWrite document.



Fortunately you can do away with the joystick completely and I suspect many users will do this once the novelty has worn off. There's not much actually wrong with any of the software and at £49.99 one can't really complain. I just wish they'd re-write that busy manual!

- **Jane**
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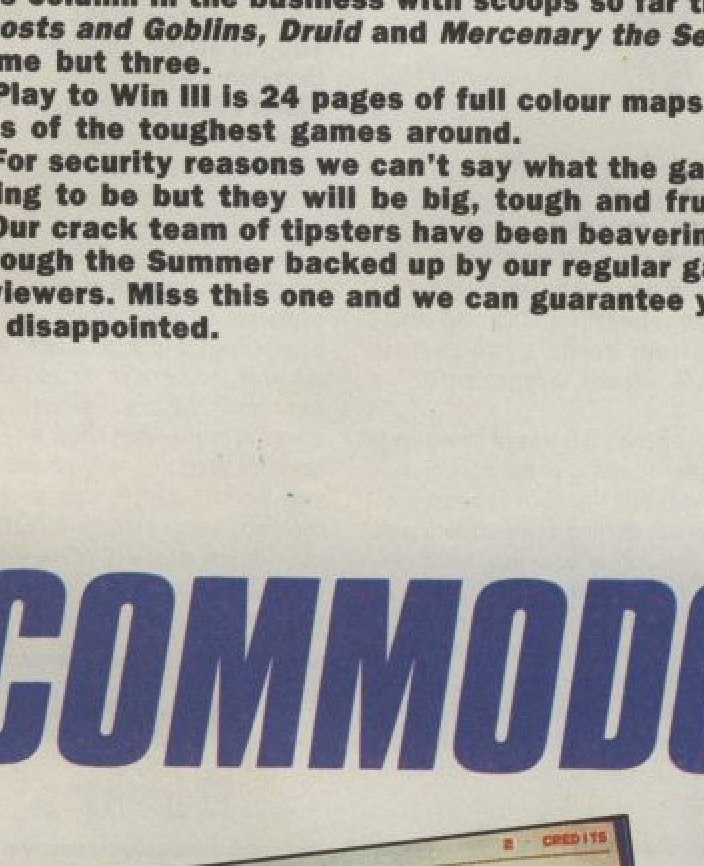
This column has established itself as the leading hints and tips column in the business with scoops so far this year on *Ghosts and Goblins, Druid* and *Mercenary the Second City* to name but three.

Play to Win III is 24 pages of full colour maps, hints and tips of the toughest games around.

For security reasons we can't say what the games are going to be but they will be big, tough and frustrating.

Our crack team of tipsters have been beavering away through the Summer backed up by our regular game reviewers. Miss this one and we can guarantee you will be disappointed.

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SCREEN SCENE

The Christmas launches are beginning to arrive. We already have copies of *1942, Jack the Nipper, Deactivators, Ghosts 'n' Goblins* on the C16, *Paperboy* with lots more promised. The November issue will have a mass of Screen Scene — occupying most of the extra pages left over by Play to Win (appearing as a super free booklet) — only your prize winning pokes and cheats will appear.

TYPE-INS

C16 type-ins are back. We are giving away a free game from Robcom's King Size 50 Game Pack. Robcom reckon you'll like the sampler so much you'll buy the company — er sorry, the tape.

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MONTH

P.S. Our previous Play to Win issues sold out. Order your copy now.

TOMMY'S TIPS

When it comes to answering your technical and programming queries, whether they're on the 64, 128, 16 or Plus/4, Tommy's your man. Go on, write to him: Tommy's Tips, Commodore User, 30-32 Farringdon Lane, London EC1R 3AU.

Memory Shift

● I have a Commodore 128 and would like to store the screen memory in another part of RAM. The problem is that I can only get machine-code 'for-next' loops up to 255 and I need a 'for-next' loop up to 1000. I would appreciate any help very much.
I. Andrews, Ayrshire.

You can, in fact use nested loops even in machine-code to give any size of loop you need. You have to do a little more work in storing the various loop count values, but if you can deal with one loop without any problem then nested loops are not really any more difficult.

There are a number of combinations you can use to reach 1000, depending on whether you are actually using the counter values for anything other than just controlling the number of times the code is repeated. Probably the easiest is an outer loop of 4 and an inner loop of 250. You can then use a small piece of extra code to work out the actual value of the total count if you are using this as an indirect address value.

Wavy lines

● Fourteen months ago, I purchased a Commodore 1701 monitor and I am writing to ask if you can advise me on a technical problem which I am having with it.

The problem is that the left and right hand borders have a slight wave which makes program lines move horizontally to the right and left as the wave moves up and down the screen. It is there at all times, even when turning power on to start programming. The top and bottom borders are perfect.
D.V. Brown, Scunthorpe.

Your problem is one of timing on the raster scanning of the monitor. It means that the electron beam is not always starting at the same position at the start of each line, which is why only the edges are affected.

The only way to sort it out is to get it adjusted by a TV engineer. It is not a difficult task, unless of course the problem is caused by failure of a component in the timing circuit. Either way, it is not a task you can solve at home.

Poking around

● I am writing to you as a last hope, I have the Programmer's Reference Guide for the Plus/4 but I'm still stuck. You see I just cannot quite work out PEEKs and POKEs as in how each number and number size affects the said P&P. Is there a book that might help?

I have some basic idea how they work, but it is very, very limited. Anyway excellent mag, I have learnt a lot in the short time of reading it.
P.J. Moore, Derby.

The thing to remember is that the first number is the 'address' in memory that you either want to look at (PEEK) or change (POKE) while the second number in the case of the POKE is the value that you want to change the address to. If you think of the 'address' as a pigeon hole, then PEEK will return the value between 1 and 255 that is stored in the pigeon hole; POKE will actually change the value stored in the pigeon hole to any value you wish between 1 and 255.

However, before you can really make good use of this information you need to know what the 'address' you are accessing actually does. For example, address 1339 is the current colour attribute byte. If you type **PRINT PEEK (1339)** you will get a value of 16 on the screen (assuming you haven't changed the colours since switching on).

If you now type **POKE 1339, 160** you will find that your characters are now flashing. Typing **PRINT PEEK (1339)** again will show that you have changed the value inside the address. Other values will give different colours and attributes.

The Programmer's Reference Guide will give you an idea of what certain addresses do and the best way to play around is to PEEK first to find out what should be in an address and then POKE a few different values in to see what effect they have. Be prepared to crash and reset your machine a lot though, since while you won't damage it POKEing around, you may well cause some peculiar effects that result in the computer not talking to you!

Sprite Bumps

● I am working on an arcade game for my 64 but I am having really serious trouble in the sprite collision detection area.

The reference guide insists that I use IFPEEK (V+30) AND X=X THEN GOTO, where X is the number of the sprite you want to collide with. I tried this method but it doesn't work for me, or am I doing something wrong?

Here is the section of my program in which my errors occur:

```
425 FOR T = 200 TO 0 STEP
      — 15: POKE V+3, T:
      NEXT T
430 IF PEEK (V+30) AND
      4=4 THEN GOTO 435
435 PRINT "BANG"
```

Line 425 as you know moves sprite 200 from Y position 2 to 0. But I want the 64 to detect sprite collision at any time during the sprite 2's movement on the screen.

Could you possibly give me a routine in which sprite 1 collision with another sprite is detected and also to allow sprite 2 to move upwards along the screen from Y


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position 200 to 0 and check for collision along its path?
S. Gibbons, Co. Clare.

There are a couple of things wrong with your program. Firstly you have got the **NEXT T** in the wrong place; as a result you move the sprite all the way to the end of its travel *before* checking if it has collided with anything. The collision check *must* be inside the loop so that every time you move the sprite you immediately check if it has hit anything.

Secondly, your check is wrongly structured. Even if a collision had not occurred you would still print "BANG" because the program would carry on to line 435 anyway. These lines should be re-written as follows:

```
425 FOR T=200 TO 0 STEP
      -15: POKE V+3,T
430 IF PEEK (V+30) AND 4
      <> 4 THEN 440
435 PRINT "BANG"
440 NEXT T
```

Note that because you are adding extra processing inside the loop it will now run slower than it did before, but there is no real way round this while using Basic I'm afraid.

Escape Route

I have a C16 which I bought in January 86 and ever since I have had this computer I can't seem to get any use out of the Escape Key. Now I know it's not meant to do too much, but I would like to see some use out of it.

I have been writing small programs but never had any use out of the key.

Please can you tell me what use I can get out of it?
A. Bennett, Manchester.

The ESCAPE key is primarily there to allow you to obtain extra facilities from the keyboard without having to run programs or type long direct commands. If you look on page 52 of the C16 User Manual you will see a long list of the functions you can obtain using the normal keys in conjunction with ESCAPE. They include setting windows, deleting and inserting whole lines of text, turning scrolling on and off and changing the screen size.

The way to obtain the functions is to move the cursor to the relevant position (if applicable), press ESC and release it, then press the character key corresponding to the function you want.

If you want to do similar things in your programs you can try printing **chr$ (27); chr$ (XX)** to the screen, where XX is the ASCII value of the character you would press on the keyboard (ESC is ASCII value 27).

Excuse Me

I have been learning about IRQ interrupts for the past month but I've still got a problem. Could you tell me how to cause an interrupt at a certain position down the screen on my 64?
F. Knight, Manchester.

What you need to do is to set the raster interrupt so that an interrupt is generated whenever the raster scan matches the value in the raster register. Address 53266 plus the MSB of address 53265 make up the 9-bit raster register.

You must set this register by POKEing the required line value (TV line, not screen line) into the register. When the scan reaches this line it will set bit 0 in address 53273. Provided the necessary interrupt is enabled in address 53274, an interrupt will occur and you can handle it with your own routine in the same way as for any other interrupt.

Monopoly

I am trying to write my own version of the board game Monopoly. Everything's fine so far, except that I can't get the computer to recognise that Player A has bought "Old Kent Road". I can't seem to make the computer see that the property belongs to Player A. Also, if I use a variable, when a player buys more than one property, "Euston Road" and "Pall Mall" for instance, the computer call them "Euston Road Pall Mall". Help please.
J. Anderson, Chesterfield.

If you want to store a number of separate items, but still relate them to a certain player or whatever, then you need to use an array. In your case you could use a 2-dimensional string array. I suspect that storage space will not be a major problem so you could afford to be generous and assume that any player is likely to end up owning everything on the board.

The array would therefore be declared as **DIM PROPERTY$ (NP, PR)** where NP was the number of players and PR is the total number of possible properties on the board. You would also need to keep a count of how many properties each player had so that you would always know where to put the next property or how many to check.

Now, if Player 1 buys OLD KENT ROAD, then you give it to him by **PROPERTY$ (1, C1) =OKR$** (or whatever you store the string "OLD KENT ROAD" in). You would then increment C1 by one so that the next property Player 1 bought would go into the next slot in the array. To check if a player owns a property you can use a loop to step through all the strings. However, while all this will work and be easy to understand there are lots of better ways to do it.

The most efficient of all is to have a one-dimensional string array containing all the property names in order of their position round the board. Then you have an equal sized interger array which 'points to' the player who owns a particular property. Thus if position 3 in the integer array contains the value 2, you know immediately that Player 2 owns KINGS CROSS STATION (the 3rd property on the board).

Likewise, if a given position in the integer array contains the value 0, you know that the corresponding property is free to buy. The advantage of this method is that the storage requirements are the same no matter how many people are playing or how many properties any one person holds. You can also use an integer array to show how many houses or hotels are on each property as well, in exactly the same way. Don't forget to send me my £200 when you pass GO!

Borderline

I've just purchased a Commodore 64 and would be really grateful if you could advise the POKE procedure to remove the border from the monitor screen.
J. Gleed, Birmingham.

Try this: **POKE 53280, PEEK (53281)**. The screen will appear to have expanded to fill the whole of the viewing area on the monitor. However, all you are actually doing is setting the border colour to be the same as the screen colour; it isn't actually disappearing, nor is there any way to make it do so.

Address 53280 controls the border colour and you can obtain any of the 16 colours by POKEing values between 0 and 15. Likewise, address 53281 controls the background screen colour.

Sort it out

With my Plus/4 I'm currently working on some simple programs which use random numbers, but what I want to do is — having generated a series of random numbers is sort them into numerical order before printing them. Can you give me some idea of how to do this?
W. Ritchie, BFPO 15.

There are two ways you can do this in your case; one is to insert the numbers in the correct sequence as you generate them. This takes longer in the generation, but does not require an addition sort routine. However, if you want a general purpose sort routine then the bubble sort is probably adequate unless you are sorting a very large number of items. The following code shows you how to do the sort and all you need to do is replace the relevant array names with your own:

```
5   DIM AR (20
10  T = 20: REM NO OF
    ELEMENTS TO BE SORTED
20  IF T < = 1 THEN 150
30  SW = 0
40  P = 1
50  IF AR (P) < = AR (P+1)
    THEN 80
60  DM = AR(P) : AR(P) =
    AR(P+1): AR (P+1) =
    DM
70  SW = P
80  P = P+1
90  IF P ' T THEN 50
100 IF SW = 0 THEN 150
110 T = SW
120 GOTO 20
150 PRINT "NUMBERS ARE
    SORTED": END
```

TOMMY'S TIPS

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AD INDEX

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Both programs can be used with all direct connect C16 printers inclusing 1520 printer/plotter. Fast delivery by first class mail. Send cheque/PO to A&C Software, 75 Oakthorpe Gardens, Tividale, W Midlands B69 2LF.

For sale, CBM 8096 dual disk drive; 8050 (½MB drive) printer, 8023P plus 8032-SK dual disil drives, 8250 (IMB drive) printer, 8023P offers? Write to Redland Construction Software, Christy Estate, Ivy Road, Aldershot, Hants GU12 4XG, Ref R.J.T.

MPS 802 dot matrix printer 100 CPS bi-directional high quality print plus unused ribbon £130 ono. Phone Harlow 31168.

Commodore DPS 1101 Daisy Wheel printer, perfect, boxed, 6 months old. £200. Commodore 1541 disk drive, also perfect, boxed. £110 0484 536481.

CBM 64 games wants to swap only on disk. Send a list to Henrik Jerregård, Längdhoppar, Gatan 8, 72241 Västeras, Sweden.

Programmes or software available on all types and models of home computers. For lists write to Michael Merfia, 6 Earls Court Square, London SW5.

CBM 64 owner wants to swap programs old and new tape only. Send your list for mine. R.F. 34 St. Margarets Way, Blackburn, Lancs. UK.

Wanted, CBM 64 Strategy, Advènture enthusiasts all letters. Lists answered by return. Reply:- A. Keats, 8 Foxhole Road, Eltham, London SE9 6QN.

For sale, CBM 64 C2N cassette unit. Software worth £200, stylish keyboard cover, manual, ref. guide for £199. Contact Peter on 01-450 6519.

A Swedish CBM 64 user wants to swap games and programs over the world. Only on disk. Many new titles, all letters answered. Please send your list to: Tommy Isaksson, furudalsv 15, 75260 Uppsala, Sweden.

Amiga user wishes to contact other Amiga users throughout the world. Liam Murphy, 3 Woodlands Drive, Blackrock, County Dublin, Ireland.

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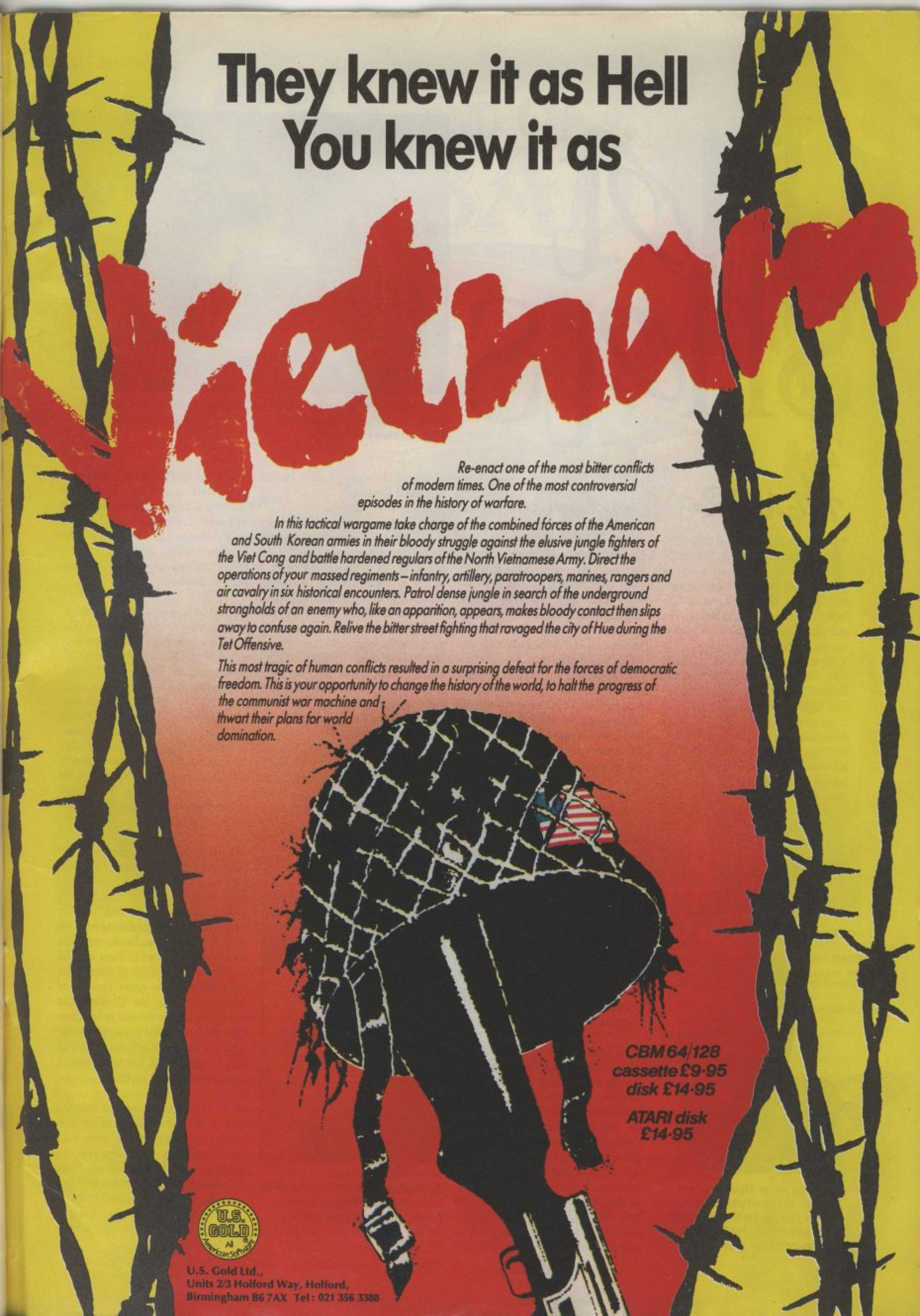
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Warning
It is illegal to sell pirated copies of computer games. The only software that can be sold legitimately through our classified section are genuine tapes, disks, or cartridges bought from shops or by mail order from software houses. *Commodore User* will press for the maximum penalties to be brought against anyone breaking these rules. We regret that due to large-scale swapping of pirated software we can no longer allow swaps of tapes, disks, or cartridges in our classified section.



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Hot Shots

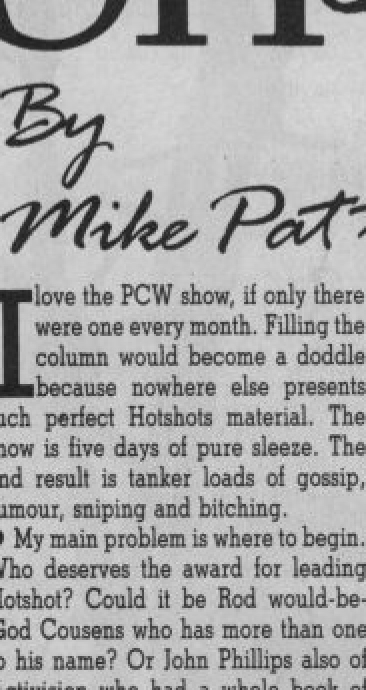
By Mike Pattenden



Intrepid cub reporter Colm Clarke does some heavy investigative journalism with Martech's two Janes. The answer was no.

I love the PCW show, if only there were one every month. Filling the column would become a doddle because nowhere else presents such perfect Hotshots material. The show is five days of pure sleeze. The end result is tanker loads of gossip, rumour, sniping and bitching.

● My main problem is where to begin. Who deserves the award for leading Hotshot? Could it be Rod would-be-God Cousens who has more than one to his name? Or John Phillips also of Activision who had a whole book of bedtime stories to tell? Perhaps Microgen could earn themselves the honour, or maybe Geoff Brown or even Mark Kale (no, not Mark Kale — Ed).



Maybe now that we've found adventure nut Keith Campbell a proper size joystick, he'll play some arcade games.

● All right then it's got to go to the **Electric Dreams/Activision** group, because they've secured the most between them. If you went to the show you'll know what the noise is like. There's about fifty arcade machines all on freeplay, innumerable computers with their sound chips exploding, and stand music pumping out of huge speaker stacks. It's bedlam. So when an irate exhibitor who had the misfortune to rent a stand near Electric Dreams went to complain to big boss **Rod Cousens** about the noise, you can understand his problem. The stand was pumping out a continous loop of the Georgio Moroder/Phil Oakey ditty 'Electric Dreams'. It must have been torture . . .

● Big tough Rod didn't see it that way though. He suggested the gentleman in question accompany him to the car park out the back where they could sort out the problem in the time-honoured manner. Whether it came to that no-one knows, but if it did the anonymous gentleman must have given Rod a drubbing because ten minutes later the music was turned off, accompanied by a loud cheer from everyone, which echoed around the Olympia centre . . .

● C'mere there's more. Activision Sales Manager **John Phillips** was rueing his behaviour in the bar on the Sunday. His memory of the night before was painful. He'd been out with the big boys from Mountain View, California, Activision's US owners. Midway through the evening a rather merry Phillips had what seemed like a great idea to break the ice. He removed the Managing Director's shoe and sock and went dashing off to the kitchen. Minutes later a waiter returned with a tray on which blue flames danced around the sock and shoe. Phillips had had it flambéd . . .

● My own favourite though is the story of how *Hacker II* came to be hacked! **Activision** where very upset when copies of the game turned up in a market in Glasgow before its release. Pre-releases were immediately tracked down and the culprit traced to a rival magazine. Shiver me timbers, there's a pirate on the high seas! Who could it be? Well as usual modesty forbids I should name names but the salty young seadog should be getting a good spanking shortly. He'll be reprimanded some time after that . . .

● But let's head back to the show where the gimmicks were even better this year. True, nobody roamed around topless, but **Mosaic** did provide an entirely naked sheep on their stand. It was first prize in their Archers game competition. Rumours that Jeff Minter filled out 750 entries and tried to bribe the judges appear unfounded . . .



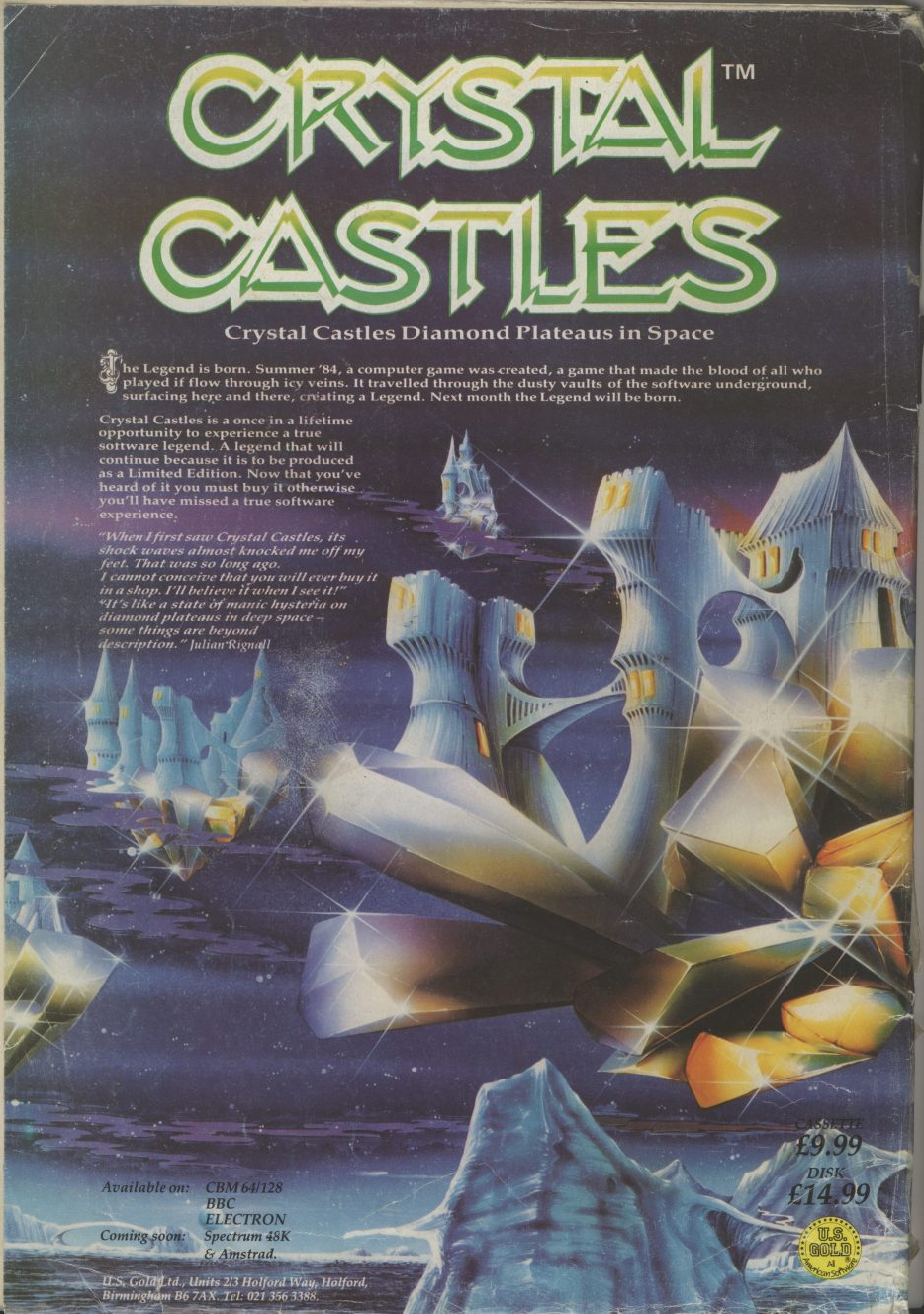
Ferdy Hamilton demonstrates Play to Win judo tips to Brian Jacks. Brian screams in agony as he scrapes his hand on Ferdy's lacquered hair.

● Over on the **Pirahna** stand the company were going for the Domark Tasteless Award by providing a tank with several of the nasty little blighters in it. Crowds gathered to await for blood and boiling water as a school of rather terrified little fish hid at one end. Gruesome . . .

● Over on the **Beyond** stand, similarly large crowds gathered daily. The stand was decked out like the bridge of the Starship Enterprise to promote the company's Star Trek licenced game. Sounds like they generated a lot of interest you say? Well the crowds only gathered when Beyond turned on the video of the TV programme. Meanwhile inside Captain Kirk's hospitality room two of the game's programmers were to be found sprawled out on the chairs suffering from too much hospitality — quick Bones make with the Alka Seltzers! . . .

● Over on the **Microgen** stand there was no time for such excess. They were far too busy making fools of themselves. A young man walked around wearily for the week wearing an eye patch and brandishing a plastic M16. Anything for an Equity card. The stand owners wanted to stage an SAS raid to drum up a bit of interest for their tasteful new game (project of former SAS man Ian Cobain). The show's organisers refused to let them. Can you imagine the government stopping our boys in balaclavas putting an end to the Iranian Embassy siege in case something got broken? . . .

● As you may have noticed from the pics on the page which save me from writing too much there were judo demonstrations at the show on **Martech**'s stand. My good pal **Mark Kale** from **System 3** decided he'd like a go. He was rapidly pinned down by Shane Jacks whereupon half a dozen creditors rifled through his pockets. Bye for now!


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